

fantasy newsletter



January

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Editorial Page

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To those of you new to the name *Fantasy Newsletter*, welcome. And to those of you who have been receiving it for the past year or more, welcome to the new *Fantasy Newsletter*.

I'm excited about the new *Fantasy Newsletter*. What you hold in your hands is the first true monthly magazine that has ever been published about the fantasy and science fiction field. Although the field has seen many newsletters and newspapers come and go over the years, and although there have been many monthly non-paying fanzines (personalzines for the most part), there has never been a monthly, paying magazine with the kind of talent you see listed in the contents of this issue.

Of the major non-newstand magazines in the field today -- *Starship*, *Science Fiction Review*, *Whispers*, *Thrust*, to name a few -- most are, at best, quarterly.

A year and a half ago, in the editorial to my first, unillustrated, eight-page issue, I said that the fantasy field needed a regularly published newsletter to help keep people informed. Thus, *Fantasy Newsletter* came into being. And, from the feedback I've received, it has helped fill a void. Today, however, I've come to realize that what the fantasy and science fiction field -- in all its myriad forms -- really needs is a heckuva lot more than just a newsletter can provide.

The reception so far to the concept behind the new *Fantasy Newsletter* has been very heartwarming. A few people have written me with reservations about an apparent de-emphasis on the news they have come to depend upon each month in *Fantasy Newsletter*. I've included a couple of samples in the letter column. On the other hand, a number of people (by far, the majority) have written to say they welcome the addition of features and the expansion to a magazine format.

A lot of it, I suppose, depends upon how one defines news. What is news? Does news have to be "hard news" to qualify as news? What separates "news" from just plain old "interesting information"? If you have never known a particular piece of information, isn't that also news to you?

I constantly receive letters from readers telling me how they have come to rely upon *Fantasy Newsletter* for prompt, thorough, accurate coverage of the field, backed up by a reliable publishing schedule. Some people tell me they drop what they're doing to read a new issue when it arrives. Others tell me that the latest *Fantasy Newsletter* is read aloud at their local club meetings while members take notes. And I've been told that many dealers place their orders from what they read in *Fantasy Newsletter*. All of this is very gratifying (thorough?--you should see what drops through the cracks). But to a network news reporter, anything that happened before today is ancient history. And to an investigative journalist, network news is nothing more than sordid headlines designed to keep viewers hanging breathlessly through the commercials.

What is news? It's in the eye of the beholder, if you'll pardon a cliché. If you've never read anything by *Manly Wade Wellman* or know nothing about him, then *Karl Edward Wagner's* column may very well be news to you.

Total up the number of pages under the "News" heading in this issue, add in the World Fantasy Con coverage, and you'll find that it totals 12 pages -- a trifle more than the old newsletter provided.

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ON FANTASY

by Karl Edward Wagner

Fantasy's Unreconstructed Rebel

At the recent Fifth World Fantasy Convention, held in Providence, Rhode Island this past October, I had the pleasure of sitting at a table with Manly Wade Wellman during the awards banquet. This was the fifth such banquet; this was the fifth time that Manly Wade Wellman had been on the final ballot for the Life Achievement category of the World Fantasy Award. This was also the fifth time that the panel of judges would pass over his name and present the award to another writer.

That evening, in a party in his room, a glass of good bourbon in his hand, a chorus of "Dixie" still echoing down the hotel corridors, Wellman commented on the matter with characteristic sang-froid: "I don't give a good goddamn."

Others of us do, however. This is not to say that the winners of the Life Achievement Award have not been deserving of that honor. It's just that for a writer to be nominated five straight times and passed over five straight times, what at one time was an honor begins to look like a snub. Part of the problem is that Wellman is the sort of writer who works quietly and effectively over the years, far more concerned with his craft than with publicity and plaudits. Past World Fantasy Award judges have professed ignorance of the man and his work. For those civilians who are similarly uninformed, let me introduce you to a writer. It seems a good time for it: in December, Doubleday is publishing Wellman's 70th book.

Wellman's biographical notes are the stuff of a dust jacket copy writer's dream. He was born May 21, 1903 in the village of Kamundongo in Portuguese West Africa (in what is today Angola), where his father was a medical officer, the second white child born in that village. Speaking the native dialect before he learned English, the young Wellman was adopted as a son by the most powerful chief of the region. Two childhood visits to Edwardian London may have had some civilizing influence; to be sure, they instilled an abiding love of that country, from which his Devonshire ancestors had emigrated to Jamestown in 1630.

Wellman's parents returned to the United States in time for his sixth birthday, which he celebrated not long after having watched Taft's inauguration (in Washington). His parents separated, and Wellman grew to manhood living in many parts of the country -- Utah, Virginia, Arkansas, Kansas -- never staying very long in any place. He travelled a lot on his own as well -- hopping freights, by horse or car, sometimes just on foot -- and scraped along with various temporary jobs: cowboy, lumber stacker, harvest hand, house painter, soda bottler, bouncer in a tough Prohibition roadhouse (his favorite job to date), newspaper work. At a Utah prep school Wellman played center on the football team. His performance was good enough to earn a football scholarship at Wichita University (now Wichita State), where otherwise he could not have attended college. He graduated with a B.A. in 1926 -- minus a few teeth -- then went on to Columbia, where he received a B.Lit. in 1927. After that, it was back to Wichita, where he worked as a reporter for the *Beacon* and later the *Eagle*.

All along Wellman had been trying to write -- and with some success. As early as 1925 his poetry was being published. Short stories,

written during prep school and college, began to find their way into print in the late '20s. As is usually the case, teachers, family and friends did all they could to discourage him. Juvenile efforts were ridiculed and destroyed. Classmates refused to believe a big dumb jock could write and accused him of plagiarism. When one early story, "When the Lion Roared" (drawing on Wellman's African heritage), appeared in *Thrilling Tales* (May 1927), Wellman was blurbed as "The King of Jungle Fiction" -- a phrase his Columbia classmates turned to "The King of Bungled Fiction." Across another story written as a prep school assignment his teacher wrote, "Your work is impossible!" Farnsworth Wright thought otherwise, and bought this story, "Back to the Beast," for *Weird Tales*, where it appeared in the November 1927 issue -- the first of some fifty stories Wellman was to sell to that magazine.

In 1930 Wellman got his chance to make it as a writer. A hungover editor started to cuss him out, and Wellman's quick retort (unprintable now, but he'll tell you if you ask) included advice as to what the editor might do with the job. Walking out of a steady job with the intention to make a living as a writer is



Manly Wade Wellman and Karl Edward Wagner at the Fifth World Fantasy Convention.

a chancy proposition at best. To do so in the teeth of the Depression, and just before getting married, takes...well, nerve. Whatever it took, Wellman did it. In 1930 he married Frances Obrist, a music student, and started his career as a full time professional writer. Both marriage and career have been good for fifty years now and still going strong.

For the first few years Wellman worked out of Wichita, trying to write "a piece of copy for anybody for anything." Sales were to the MacFadden magazines, articles, filler and reviews to newspapers, short stories to the pulps. During this period Wellman first began to hit the fledgling science fiction market, placing stories with Hugo Gernsback's *Wonder* chain, including Wellman's first book, a pamphlet entitled *The Invading Asteroid*.

Gernsback, it is said, paid "a penny a word, payable on lawsuit," and this experience taught Wellman several important lessons -- the gist of which being that he needed to be in New York to be close to his markets and to collect his checks.

In 1934 Wellman moved to New York, taking a battered suitcase and more, battered portable typewriter, leaving Frances to wait until he had made a start. This sounds like an old plot, too -- but this time it works out that the struggling young writer *did* make it in the big city, and Frances soon joined him. A sale in 1935 to *Astounding* netted \$150 -- an astounding enough sum at that time -- and drew the attention of Julius Schwartz, the science fiction agent of the day, who took Wellman on as a client. From there Wellman never looked back.

For the next decade, during which time Wellman moved from New York to New Jersey, Wellman was busy at his typewriter. His best work was being done in the fantasy field, primarily for *Weird Tales*, where he remained one of that pulp's mainstays throughout its existence. In the science fiction field Wellman was one of the more popular members of the Better Publications stable, turning out action-packed space operas for the adolescent-oriented *Thrilling Wonder Stories*, *Startling Stories*, as well as Street & Smith's slightly more mature *Astounding*. Other stories appeared in the adventure and mystery pulps. The end of the '30s saw the birth of a new fantasy medium -- the comic book. Wellman wrote vigorously for this new field, creating characters as well as storylines for some of the greatest, as well as some of the most obscure, comics of the Golden Age: Captain Marvel, the Spirit,

Blackhawk, Prince Ibis, Green Lantern, Spy Smasher, Captain America, Captain Midnight, Plasticman, and countless others.

With the outbreak of World War II, Wellman joined the Army and served in New Jersey as a first lieutenant. Following the war, times were changing and so was Wellman. The pulps were dying out, science fiction was growing up, the comics boom was dead. A lot of the old pulp writers packed away their typewriters then, but Wellman only entered another phase of his career. His work for the magazines began to taper off, as he moved increasingly into mainstream writing. Before 1946 Wellman's only book had been the Gernsback pamphlet; since 1946 he has had some 70 books published, ranging from mainstream to mystery, history to biography, juvenile to SF/fantasy. Curiously, at least to the casual fan, only about 15 of those 70 books are science fiction or fantasy.

In 1946 Wellman's story of an American Indian detective, "A Star For A Warrior," won the first Ellery Queen Award (beating out a bitter William Faulkner). This not only established a pattern for Wellman's successful entry into mainstream writing, but the \$2,000 prize money made it possible for him to move from New Jersey to Pine Bluff, N.C., at last returning to the South, where his Confederate ancestors had fought in days remembered vividly in the tales they told him in his boyhood. In 1951 Wellman moved to Chapel Hill, where he has stayed, and intends to stay -- at home at last in a region whose traditions are so close to his soul. And here, in the South, he has become one of our major writers.

A major writer. Not simply a major SF/fantasy writer. This has been called a ghetto, and relatively few ghetto writers escape to other areas (just as relatively few mainstream writers enter the ghetto). And far fewer are those writers who excel in either realm. Wellman is one of these writers. In addition to winning the Ellery Queen Award on a mystery story, he won the Mystery Writers of America Award for *Dead And Gone*, a nonfiction study of famous criminal cases. His study of five Confederate soldiers, *Rebel Boat*, was nominated for a Pulitzer Prize. A juvenile historical novel, *Settlement On Shoccoo*, won the North Carolina Tricentennial Literary Award. His biography of his namesake, Confederate general Wade Hampton *Giant In Gray*, has been called the best Civil War biography. This past year he received the North Carolina Governor's Award for Liter-

ature -- a gold medal about the size of a Big Mac. And his fantasy collection, *Worse Things Waiting*, won a World Fantasy Award. Seventy books, most of them hardcover: county histories, mainstream novels, Civil War history, juvenile novels, mysteries, science fiction and fantasy. Seventy books -- that's more than most people read in a lifetime.

Impressive, some may say, certainly versatile -- but what has Wellman accomplished in fantasy writing to be worthy of award?

The fact that Wellman has been actively writing in this field for over fifty years now (*Weird Tales* published his first fantasy sale in 1927). Doubleday bought his most recent fantasy novel this past October) is an accomplishment very few can equal. But more significantly, for half a century Wellman has written good fantasy fiction, and he's written it in his own way, owing apprenticeship to no other writer.

Wellman credits *Weird Tales* editor Farnsworth Wright for coaching him in fantasy writing, recalling that Wright would send a story back, sometimes several times, if he thought it could be improved -- once requesting yet another revision after he'd paid for the story. Few editors have this patience; few writers have the ability to accept such constructive criticisms. The important thing, Wellman learned, was that the story be *convincing*. Nothing new there, but then knowing it doesn't mean that a writer has mastered it, and more so in fantasy, where the unreal has already attacked the reader's disbelief, is it necessary that the story convince. It is more to Wellman's credit that, despite breaking into *Weird Tales* at this time, he never sought to imitate the work of H. P. Lovecraft, as so many other fledgling writers attempted. For that matter, Wellman has never sought to imitate *any* writer. One does not read Wellman, even earliest Wellman, and think -- Aha! Dunsany, or Lovecraft, or Smith, or Howard, or James.

Difficult as it is to grasp in an age when fans worship only dead heroes, Wellman is a writer whom others will seek to imitate. Such will be no easy task, for Wellman sets a high mark to follow, and he uses none of the crescendo rhetoric nor polyadjectival pulpy prose that too many mistake for style instead of mannerism. Wellman's is a quick, effortless narrative prose, tersely poetic as the lines of an old ballad. He can make you marvel, he can make you shiver with more than fright; he can convince you.

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The Outlook:



by Victoria Schochet

Editor in Chief, Berkley Science Fiction



As many of you know, there have been quite a few changes and upheavals at the Berkley Publishing Corporation in the past year, most sufficiently newsworthy to have been reported in these very pages. The editorship of the line passed from David Hartwell's hands into mine; our parent company bought Jove Books and we then inherited all of their past, present and future-planned fantasy and science fiction titles; there was a flood at the Putnam warehouse... In light of all this, I'm particularly glad to have this opportunity to share with you an overview of Berkley's present and future publishing plans.

Berkley's line has never been busier, healthier, or more appreciated by the industry and by the readers -- this is clearly a reflection of the excellent state of our entire field. We continue to be excited by the wealth of fine work being written, we're wholly optimistic that the demand for these books in the marketplace will remain high, and we have very active plans for the next couple of years.

First let me go over some basic facts about our publishing program: Berkley will continue to publish approximately sixty fantasy and science fiction titles a year -- four paperback books every month and ten to twelve hardcovers each year under the Berkley/Putnam imprint. We feel that this is an ideal number of titles for us. It's a large enough list to allow us a great deal of diversity and a chance to publish most everything we really want to, and it's small enough so that we must always (at least try to) publish quality, for we have no room for "filler" titles. It keeps us honest. Our four paperback titles will be heavily weighted on the side of originals and reprints of our hardcovers, with a good smattering of reissues and reprints of other publishers' hardcovers. And of course we will be looking to keep a good balance between our fantasy and

science fiction titles. Traditionally, Berkley has not been known as a large-scale fantasy publisher, and we're going to try to change that. I and John Silbersack, the senior editor of the line, particularly like fantasy and recognize that its infinitely various and wondrous forms account, more and more, for the largest sales in the field.

The October issue of this magazine stole some of my thunder with its article on the Berkley/Jove situation. I will try not to repeat information that you've already read, but if I do please forgive me. For the sake of coherence, I will discuss our plans in terms of authors and programs, rather than going down the list month-by-month. This should give you a better sense of what our overall list will feel like for the next year or so. Here then are the authors (in alphabetical order) and titles we are most excited to be publishing in the near and not-so-near future. (All publications are in paperback, unless hardcover is specified.)

Pierre Anthony: As mentioned in the October issue, we have inherited his Tarot books from Jove, and will be bringing out the second and third volumes in January and February, 1980, with covers by *Rosana Morrell*. We'll also be reissuing *Chthon* and *Phthor*.

Scott Baker: One of our fine new writers. We have just published *Nightchild* (hardcover, September) and will have *Dhampire* and *Drink the Fire from the Flame* coming.

Steven Bauer: A poet who has written a stunning, pre-history, magic fable, which *John Gardner* has called the most profound and moving book he's read in a decade. *Satyrday*, coming in hardcover in the fall of 1980.

D. G. Compton: One of the most elegant speculative fiction writers in the world: *Windows*, a September 1979 hardcover, will be in paper in fall of 1980; *Ascendancies* will be a May 1980 hardcover; and *A Usual*

Lunacy, now available only in a Borgo Press edition, will be coming thereafter.

Glen Cook: In December 1979 begins an outstanding fantasy trilogy -- *The Dread Empire Series*. Book one is *A Shadow of All Night Falling*. Books two and three will appear in March and June 1980.

Philip Jose Farmer: In November 1979 we have *Riverworld and Other Stories*, an original collection. This contains a three times expanded version of the original *Riverworld* novella. Book four in the series, *The Magic Labyrinth*, will be out in hardcover in June 1980. We also have bought three future *Farmer* novels, at least one of which will be a *Riverworld* related story.

Richard Gordon: In fall 1980, we'll be publishing *Smile on the Void* in hardcover: an absolutely mesmerizing book about a mesmerizing character -- a blend of Howard Hughes, Mick Jagger and Jesus Christ. All about nothing less than the meaning, or lack thereof, of life.

Damon Knight: In the fall of 1980 we will be publishing his first novel in ten years -- *The World and Thorrin*, in hardcover.

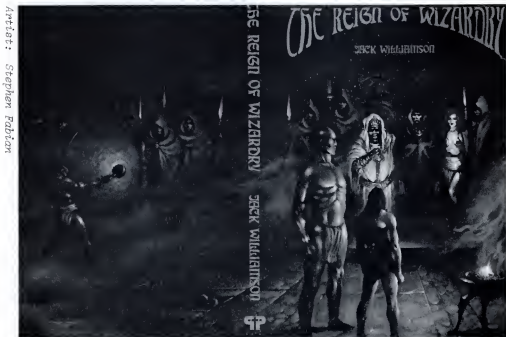
Barry B. Longyear: A writer with enviable storytelling skills and the uncanny ability to make the old-hat look like a brand new item. In May 1980 will come *Manifest Destiny*, which includes the story, "Enemy Mine." In July 1980 (hardcover), is the full novel version of *City of Baraboo*. Coming also are a story collection, *Circus World*, and future novels.

Eric Van Lustbader: In the fall of 1980 we will publish his heroic fantasy trilogy, *The Sunset Warrior*, in one large, beautifully illustrated volume.

Elisabeth A. Lynn: April 1980 will see the paper edition of *Watchtower*, first in her breakthrough fantasy trilogy. Book two, *The Dan-*

Continued on page 30.

specialty publishers



Artist: Stephen Fabian

PHANTASIA PRESS

Out from Phantasia Press is the first hardcover edition of *The Reign of Wizardry* by Jack Williamson, sporting a very attractive wraparound dust jacket illustration by Stephen Fabian. In addition to the \$15 trade edition, a 175-copy boxed, numbered and signed edition is available at \$25. At this writing, I have seen only the dust jacket, so I'm unable to comment on the book itself.

Due in December is a 500-copy first edition of *The Ringworld Engineers* by Larry Niven, due out this spring as a trade hardcover release from Holt, Rinehart & Winston. This will be a boxed, numbered and signed edition, limited to 500 copies and priced at \$30. The volume will feature a wraparound dust jacket and color frontispiece illustration by Paul Lehr. The book is a sequel to *Ringworld* and Phantasia is expecting that the volume will be sold out prior to publication (at last writing, copies were still available).

Also due out in December is *The Purple Pterodactyls* by L. Sprague de Camp, a collection of his humorous Willy Newbury stories. It will sport a color wraparound dust jacket

illustrated by Vaelav Vaca and will be available in both trade and special editions, priced at \$15 and \$25, respectively.

Also planned is a five volume hardcover set of *Philip Jose Farmer's World of the Tiers* novels. The first is scheduled for early 1980 release and all will be available in both trade and special editions.

Another title planned for summer 1980 publication is *Ten Million Wise Machines* by Jack Williamson, his new sequel to *The Menanolds*. Like the *Niven* volume, this will be a deluxe hardcover, limited to 500 numbered and signed copies. Its publication will precede the trade hardcover release from Holt, Rinehart & Winston.

Phantasia Press, 13101 Lincoln St., Huntington Woods, MI 48070.

PENNYFARTHING PRESS

Due out from Pennyfarthing Press at about the time this sees print is *The Darkover Concordance* by Walter Breen. The *Concordance* covers, in dictionary form, the first eleven Darkover novels by Marion Zimmer Bradley, with appendices covering folklore and genealogies of major characters, and a

bibliography of the Darkover series. The volume is illustrated by Melissa Michaels and includes an introduction by Bradley. The 8½" by 11" book is available in three editions: a 100-copy special edition hardcover signed by Breen, Bradley and Michaels, priced at \$20; a library edition hardcover, priced at \$17.95; and a paperback edition priced at \$8.95.

Coming in 1980 are two novels. The first is *Cosmos*, the famous round-robin of the 1930s by 17 authors. This will be its first book publication and will be illustrated by Frey. An *Atlantean Knight's Entertainment* is a never-before-published novel by Edgar Pangborn that will be illustrated by Steve Letaloha.

Also in the works for 1980 release are *Best of the Year 1929*, an anthology edited by Richard Lupoff, and *The Colors of Space* by Marion Zimmer Bradley, to be illustrated by Lela Dowling.

All of these titles will be available in both hardcover and paperback editions. Pennyfarthing Press, 2000 Center St., #1226, Berkeley, CA 94704.

UFO'S IN OZ

Mrs. Alla T. Ford, owner of Rare Books in Florida, recently published a humorous pamphlet about L. Frank Baum's Oz series under the Ford Press imprint. *UFO's in Oz* is a collection of 23 illustrations by Bill Eubank depicting the various modes of flight in the land of Oz, ranging from the balloon that brought the wizard to Oz to the Wizard's bubbles and the umbrella-phant. Included are introductory notes by Richard Paul Smyers and Alla T. Ford, along with a complete listing of Ozian UFO's.

The 40-page pamphlet is bound in green covers with a gold dust jacket as well as gold covers with a green dust jacket. It is also available in two sizes. The regular edition measures 6" by 8½", is limited to 500 signed copies, and is priced at \$7.50. A miniature edition, measuring 2" by 2½", is also available in a 500-copy signed edition, priced at \$6.50. In addition, 50 copies of the larger format pamphlet are available with a hand tinted dust jacket and four extra illustrations, priced at \$20. Alla T. Ford, 114 South Palmway, Lake Worth, FL 33460.

UNDERWOOD/MILLER

Now available from the team of Tim Underwood and Chuck Miller, as previewed in FN #18, is *Green Magic*

by Jack Vance, a collection of 9 stories. Included are: "Green Magic," "The Miracle Workers," "The Moon Moth," "The Mitr," "The Men Return," "The Narrow Land," "The Pilgrims," "The Secret," and "Liane the Wayfarer." Also included are a foreword by Poul Anderson and an introduction by John Shirley.

The 274-page, 6½" by 9½" cloth volume sports a color dust jacket illustration by George Barr, also reproduced as the color frontispiece. Interior full page line drawings (one for each story) are by Barr, Stephen Fabian, Lela Dowling, Bill Snyder, C. Lee Healy, Lisa Madenspaeder and Tom Nesbitt. The trade edition is priced at \$15 and a 175-copy signed and numbered edi-

tion at \$25.

While at the World Fantasy Convention in Providence, Tim Underwood showed me the advance proofs for their forthcoming *Morroon* by Jack Vance. Although the story itself is only a novelette, this will be a large format (9½" by 12½") book profusely and beautifully illustrated by Stephen Fabian, including a full color dust jacket and frontispiece. The 1,000-copy trade edition will be priced at \$20 and a 200-copy special edition, signed and numbered by author and artist, will be priced at \$25. It should be available in December. Chuck Miller, 239 North 4th St., Columbia, PA 17512.

Artist: George Barr



trade books

ARIEL BOOKS

Now publishing under its own imprint, with Simon & Schuster as distributor, Ariel Books has announced a number of fantasy projects due to begin appearing between now and early 1980.

Ariel's first release with Simon & Schuster was *The 1980 Fairyland Calendar*, illustrated by Michael Hague. Published in the standard 12" square format, the wall calendar features a color painting for each month in addition to the cover and centerspread paintings. It was published in August at \$5.95.

Due out at the time this issue sees print is a revised, trade paperback edition of *Bloodstar* created by John Jakes, John Pocsik and Richard Corben, and based upon Robert E. Howard's short story, "The Valley of the Worm." Although featuring the same excellent Corben artwork as the original, published in hardcover in 1976 by Morning Star Press, the text has been considerably revised and additional narrative material has been added by John Pocsik.

A couple of other improvements are also noteworthy. The trade paperback is printed on a nice glossy enamel stock which, in itself, adds a totally new dimension to Corben's lovely, highly detailed half-tone artwork. The original was printed on book paper, which presented a very flat, completely two-dimensional feel. The hand lettering used in this new edition also contributes to the "feel" of a fantasy story; the plain, sans serif set type of the original edition was out of place

in a heroic fantasy story. In the process, Pocsik has also improved much of the dialogue between characters.

All in all, this new edition is a significant improvement over the original. The 112-page, large format trade paperback is priced at \$8.95.

Coming in February is *Elfspire*, the first novel in a new heroic fantasy trilogy by John Pocsik. The story is about an epic quest to prevent the conquest of Elfland by the Demon Lords, now exiled to Mistbane as the result of a previous attempt. A high elf-wizard, seeking more power, makes a pact with the Demon Lords to steal the Book of Life. Among the book's contents are the key to their escape from Mistbane and the location of Elfspire, now the repository of the Lords' power. Learning of the Book's theft, Lord Glasstane calls an emergency meeting of the elf-council and sets out in pursuit of the Book, accompanied by a warrior and a thief who, unbeknownst to Glasstane, were involved in the theft of the book to begin with.

Elfspire will be a 6" by 9" trade paperback, luxuriously illustrated by Thomas Blackshear with eight full color oil paintings and more than 60 pen-and-ink drawings. Reproduced here, sans graphics and lettering, is the cover painting to *Elfspire* by Thomas Blackshear. Excerpts from the novel will be appearing in upcoming issues of *Epic*, *Starlog*, *Heavy Metal* and *Questar*. The price will be \$6.95.

Ariel Books, 845 Third Ave., New York, NY 10022.

Artist: Thomas Blackshear



FANTASY BIBLIOGRAPHY

Scheduled for December publication by Gale Research Company is a major new fantasy and SF reference work, *Science Fiction and Fantasy Literature* by R. Reginald. As noted in the "Work in Progress" section of *FN* #9, this will be a two-volume edition consisting of six sections. The first and largest is an author index listing 15,884 English language first editions of books and pamphlets published between 1700 and 1974 in the fields of SF, fantasy and supernatural fiction. The main bibliography is arranged alphabetically by author while an accompanying title index provides access to the bibliography via title.

Another main section is *Contem-*

porary SF Authors II, containing 1,443 biographies of 20th century authors, both living and dead. Also included in the work is a series index, an awards index, an index to Ace and Belmont doubles, and a pictorial history of science fiction and fantasy publishing that includes more than 60 plates.

The two-volume set will be priced at \$64.00. Gale Research Co., Book Tower, Detroit, MI 48226.

CENTAUR BOOKS

"Coming soon," according to a full color flyer from Centaur Books, is a new, deluxe illustrated soft-cover fantasy volume by David Wenzel entitled *Kingdom of the Dwarves*. The book documents the lives and times of a mysterious race of dwarf kings that inhabited the English countryside eons ago and, if the color flyer is actually representative of the art that appears in it,

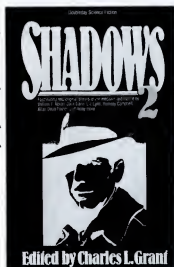
"Clocks" by Barry N. Malzberg and Bill Pronzini, "Holly, Don't Tell" by Julien Braverting, "The Old Man's Will" by Lee Welle, "The Closing Off of Old Doors" by Peter D. Pantz, "Dead End" by Richard Christian Matheson, "Seasons of Belief" by Michael Bishop, and "Petey" by T. E. D. Klein. The volume is priced at \$8.95.

The second anthology is *The 13 Crimes of Science Fiction*, edited by Isaac Asimov, Martin H. Greenberg and Charles G. Waugh. The thick 456-page anthology is designed as a showcase of science fiction and fantasy mystery stories that display such mystery formulae as the locked room, the police procedural and the analytical detective. Each story is preceded by a brief introduction. Following are the 13 stories and their categories: "The Detweiler Boy" (Hard-Boiled Detective) by Tom Ramsey, "The Ipswich Phial" (Psychic Detective) by Randall Garrett,

October is *The Science Fictional Solar System* edited by Isaac Asimov, Martin H. Greenberg and Charles G. Waugh. The book's premise is that we've learned a lot about our solar system during the last decade or so via unmanned space probes; night it not be interesting to compare what we've learned with what some of the best SF writers predicted? Indeed it is. The editors have here assembled 13 stories dating from 1951 to 1972: one each dealing with the Sun, asteroids, comets and each of the nine planets (with an extra one thrown in for Pluto).

The stories are: "The Weather On the Sun" by Theodore L. Thomas, "Brightside Crossing" by Alan E. Nourse, "Prospector's Special" by Robert Schooley, "Waterclap" by Asimov, "Hop-Friend" by Terry Carr, "Barnacle Bull" by Paul Anderson, "Bridge" by James Blish, "Saturn Rising" by Arthur C. Clarke, "The Snowbank Orbit" by Fritz Leiber,

Artist: Mark Bergman



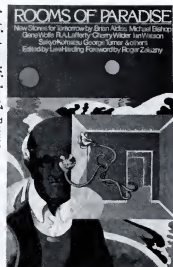
One Plus One Studio



Artist: Irving Friedman



Artist: Michael Payne



it should be a delightful volume. The trade paperback will be priced at \$8.95. Centaur Books, Inc., 799 Broadway, New York, NY 10003.

DOUBLEDAY

Slated for late November publication from Doubleday are two new anthologies. *Shadows 2* is the second original anthology of horror stories that Charles L. Grant has edited for Doubleday. And I hope he plans to make a long series out of it. This new assemblage features 15 new stories: "Saturday's Shadow" by William F. Nolan, "Night Visions" by Jack Dann, "The Spring" by Manly Wade Selman, "Valentine" by Janet Fox, "Mackintosh Willy" by Ramsey Campbell, "Dragon Sunday" by Ruth Berman, "The White King's Dream" by Elizabeth A. Lynn, "The Chair" by Alan Dean Foster and Jane Coar,

"Second Game" (Spy Story) by Charles V. De Vet and Katherine MacLean, "The Ceaseless Stone" (Analytical Detective) by Avram Davidson, "Coup de Grace" (Whodunit) by Jack Vance, "The Green Car" (Why-Don't-It) by William F. Temple, "War Game" (How-Don't-It) by Philip K. Dick, "The Singing Bell" (Inverted) by Isaac Asimov, "ARM" (Locked Room) by Larry Niven, "Mouthpiece" (Cipher) by Edward Weiler, "Time Exposures" (Police Procedural) by Wilson Tucker, "How-2" (Trial) by Clifford D. Simak, and "Time in Advance" (Punishment) by William Tenn. The volume will be priced at \$12.50. Doubleday & Co., Inc., 245 Park Ave., New York, NY 10017.

HARPER & ROW

An interesting anthology that appeared from Harper & Row in late

"One Sunday in Neptune" by Alexei Panshin, "Wait It Out" by Larry Niven, "Nikita Eisenhower Jones" by Robert F. Young, and "The Comet, the Cain and the Capsule" by Duncan Lawan.

Each story is preceded by a brief essay by editor Asimov, summarizing what we knew about the heavenly body then versus now. The price is \$11.95. Harper & Row, 10 East 53rd St., New York, NY 10022.

ST. MARTIN'S PRESS

Three new anthologies that I previewed in these pages a few issues back appeared in October from St. Martin's Press.

Rooms of Paradise is an original anthology designed by Australian writer Lee Harding, for which he commissioned stories from 12 writers that examine the impact of the

future upon the individual. In addition to an introduction by Roger Zelazny, the volume contains: "Indifference" by Brian Aldiss, "Pie Row Joe" by Kevin McKay, "The Fall-down of Man" by Cherry Wilder, "The Savage Mouth" by Sakyo Komatsu (translated by Judith Merril), "Redeem the Time" by David Luke, "Our Neighbor by David Copperfield" by Gene Wolfe, "The Rooms of Paradise" by Ian Watson, "Ignorant of Magic" by Philippa C. Maddern, "Collaborating" by Michael Bishop, "A Passage in Earth" by Damien Broderick, "Bequest of Wings" by R. A. Lafferty, and "In A Petri Dish Upstairs" by George Turner. The price is \$8.95.

Shared Tomorrows edited by Bill Pronzini and Barry N. Malzberg, subtitled *Science Fiction in Collaboration*, is an anthology of collaborative SF that features 12 stories: "Tiger Ride" by James Bligh and Damon Knight, "Dark Interlude" by

Ellison, "Where the Lines Converge" by Brian Aldiss, "Samaritan" by Connie Willis, "Ye Who Would Sing" by Alan Dean Foster, "Do Not Go Gentle" by Kevin O'Donnell, Jr., "The Midnight Bicyclist" by Gene DeWeese and Joe L. Henley, "The Best is Yet to Be" by M. Lucie Chin, "On the Road" by Gregor Hartmann, "Three Soldiers" by D. C. Poyer, "The Silver Man" by John Kessel, "The Children of Cain" by Eugene Potter, and "The Oak and the Ash" by John Alfred Taylor.

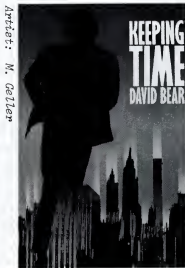
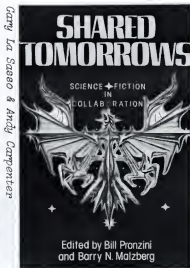
Scheduled for late November release, as previewed in *FW* #17, is *David Bear's* first novel, *Keeping Time*. This is an SF detective novel set in 1999, when it is possible for people to set aside small amounts of time and save them. Private detective Jack Hughes is called upon by five clients to find the thief who has stolen their time. The price is \$9.95. St. Martin's Press, 175 Fifth Ave., New York, NY 10010.

The 208-page, large format trade paperback is priced at \$8.95. Avon Books, 959 Eighth Ave., New York, NY 10019.

WORKMAN PUBLISHING

Ever wonder what one of *Robert Silverberg's* Sulidors look like? How about *Frank Herbert's* Gowachin or *Lovecraft's* Old Ones? *Barlowe's Guide to Extra-Terrestrials* by Wayne Douglas Barlowe and Ian Summers, published in late October by Workman Publishing Co., is the book that will show you in full color. Even down to such graphic detail as the external genitalia of the female Ishtarian from *Poul Anderson's Fire Time*.

Featured in the 146-page trade paperback are full color illustrations of 50 alien life forms from famous works of fiction, each identified by author and work, including such details as a physical descrip-



AVON BOOKS

Maack Reynolds and Fredric Brown, "Beasts of Bourbon" by L. Sprague de Camp and Fletcher Pratt, "Sound Decision" by Randall Garrett and Robert Silverberg, "Gratitude Guaranteed" by R. Bretzner and Kris Neville, "Mary Celestial" by Miriam Allen deFord and Anthony Boucher, "The Quaker Cannon" by Frederick Pohl and C. M. Kornbluth, "Elementary" by Lawrence Sanders and Michael Kurland, "The Loolies Are Here" by Ruth Allison and Jane Rice, "Murphy's Hall" by Poul and Karen Anderson, "Faces Forward" by Jack Dann and George Zebrowski, and "Prose Bowl" by editors Pronzini and Malzberg. The book is priced at \$10.95.

Starry Messenger, The Best of Galileo is an anthology of 12 stories collected from the pages of *Galileo*, edited by Charles C. Ryan. Included are: "Django" by Harlan

In September, Avon Books published a full color "movie novel" (a term it has trademarked) of the 20th Century Fox motion picture, *Anobile*. The volume is edited by Richard J. Anobile from the screenplay by Dan O'Bannon.

Working from a 70mm print of the film and utilizing a special photographic enlarger capable of handling an anamorphic lens, *Anobile* compiled more than 1,000 frame blowups for the Avon trade paperback. The captions for each frame blowup were taken from the motion picture soundtrack, with filler narration added where necessary to maintain continuity. Considering the relative graininess of motion picture film (as opposed to still films), the quality of the frame blowups is excellent.

tion, the creature's history, habitat, culture, reproductive methods and other details. In addition to the very nicely done color plates by artist *Barlowe*, the volume includes a 32-page sketchbook by *Barlowe*, reproducing some of his highly detailed, preliminary pencil drawings. *Ian Summers* collaborated on the text and the foreword to the volume is by *The Brothers Hildebrandt*.

The 7" by 10" trade paperback is priced at \$7.95. Workman Pub. Co., 1 West 39th St., New York, NY 10018.

The British Scene

by Mike Ashley

I must admit that I still haven't recovered from the realisation that Britain has changed from a desert to an oasis of SF and fantasy. Having amassed my collection totally through specialist dealers, it's overwhelming to be able to wander through general bookshops and see the whole range of SF and fantasy. Not just home grown publications either, but American imports and, far more surprisingly, American books in paperback in Britain before the American editions!

I don't know how long Britain will ride this wave, but we might as well enjoy it while it lasts, which is why I was delighted when Paul asked me to contribute this column.

So much is appearing in Britain of late -- it seems everyone is writing and publishing SF and fantasy these days -- that it would be ridiculous to try and cover everything each month. So instead I'm going to experiment first, until I get into my stride, by casting the spotlight about and highlighting certain publishers and writers each month.



Of course it's always news when someone starts a new publishing venture. So much is always at stake, and the first few months are vital. The latest addition to the ranks is Greystoke Mobray Ltd., established by *Lionel Fanthorpe* in October 1979. Fanthorpe, currently Headmaster of a High School in Wales, became notorious in the '50s and '60s for the many SF and supernatural novels he churned out for Badger Books. However, Fanthorpe now wishes to be accepted as a serious writer, and to prove it he is putting his head on the block by issuing his own novel, *The Black Lion*, as the first of the Greystoke Mobrey titles.

Released as a paperback (95p) in November 1979, *The Black Lion* is a fantasy in the Kuttner mold. Mark Sable, a lonely and alienated ex-convict, encounters an old mystic who gives him a curious medalion which transports Mark to his rightful home on Derl. Here, as the re-incarnate feudal King of Dar, Mark sets out in quest of the great Power Sphere of Kalun.

Depending on the success of *The Black Lion*, Fanthorpe hopes to publish further books during 1980 -- not all his own -- and I'm sure we all wish him well.

From a new publisher to one long established: Penguin Books, in recent years a rather staid and play safe publisher, is now undergoing radical changes in the hands of new SF editor Paul Sidey. Already published has been a single volume edition of *Ursula K. Le Guin's Earthsea Trilogy*, and planned for February is a single volume *The Starchild Trilogy* by *Frederik Pohl* and *Jack Williamson*.

Also planned for the New Year is *Astra and Flondrix* by *Seamus Cullen* which, when published by Pantheon in the U.S. in 1977, was blurbled as "erotic Tolkien." Although this is full of dwarves and elves and evil sorcerers, it certainly isn't Middle Earth.

Recent news from Penguin Books is that they have acquired *Jack L. Chalker's* Well trilogy, as well as, "after years of pursuit," *Stanislaw Lem's Solaris*. No publication dates as yet, but along with *Solaris* Penguin will be reissuing *Lem's The Invincible* and releasing *Chain of Chance* and *A Perfect Vacuum* for the first time in paperback.

Penguin's own experimental anthology series *Pulsar* edited by *George Hay* saw a second volume in November. *Pulsar 2* features less emphasis on the science-futures pieces which, in volume one, had been welded on to the fiction. *Richard Weholt* supplies the only speculative science essay this time round, along with an interview with *A. E. Van Vogt* by *Chris Evans*, and stories by *Rob Holdstock*, *E. C. Tubby*, *Alan Dean Foster* and *Garry Kilworth*.

Garry Kilworth is one of Britain's promising new writers. His first novel, *In Solitary* (Faber, 1977) was issued in paperback by Penguin in July 1979. His second, *The Night of Kadar* (Faber, 1978) will appear from Penguin soon, whilst his third, *Split Second*, released by Faber in November, will be a Penguin paperback in September 1980.

One of the surprises of 1979 was the appearance of a new *John Wyndham* novel, *Web*, ten years after the author's death. Penguin will

be issuing it in paperback later in 1980 as well as reprinting their other Wyndham stock titles.

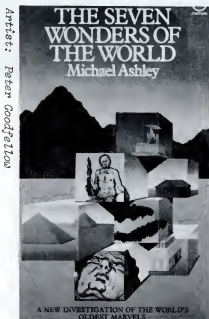
Two recent books in hardback from Faber aimed at younger readers may interest all the young at heart. *Tales Out of Time* is the last of a trilogy of anthologies edited by *Barbara Ineson* dealing with various forms of the supernatural. The previous two were *Hunting Tales* and *Fantasy Tales*, also from Faber. The stories selected look at time in its many mysterious ways and the people who are its victims, and include such notable authors as *H. G. Wells*, *John Wyndham*, *Bob Shaw*, *Jack Finney*, *Walter de la Mare*, *Ray Bradbury*, *John Christopher*, *Oliver Onions* and *John Rowe Townsend*.

The other book is *Mainly in Moonlight*, a collection of "twelve enchanting stories about magic and magicians, starlight and sorcery" by *Nicholas Stuart Gray*, originally published in 1965.

Seymour House have a policy of publishing hardback editions of books previously available only in paperback, usually for library editions and devoted collectors who want a more lasting binding. Recent additions are:

-- *The Saviour* by *Marvin* and *Mark Werlin* (September). It concerns a boy who can heal with the touch of his hands but who also has a dark side which increasingly takes control.

-- *Exiles On Asperus* by *John Wynd-*



"British Scene" writer Mike Ashley's latest book is a nonfiction volume entitled "The Seven Wonders of the World." It will be published by Fontana Books in January.

ham (October). Three early novel-ettes: "Exiles On Asperus" (1933), "The Venus Adventure" (1932) and "No Place Like Earth" (1951).

-- *The Big Wave* by Conrad Voss Bark (November). A thriller in which a minor earthquake results in the flooding of London.

-- *Buck Rogers in the 26th Century* (December). A film tie-in adapted by Addison E. Steele.

-- *Star Trek 12* by James Bligh J. A. Lawrence (December).

-- *Wanderers of Time* by John Wyndham (March, 1980). Five stories first assembled by Coronet in 1973. "Wanderers of Time" (1933), "Derelect of Space" (1939), "Child of Power" (1939), "The Last Lunarians" (1934) and "The Puff-Ball Menace" (1933).

AUTHOR SPOTLIGHT

Kenneth Bulmer, who suffered a badly bruised arm in a recent fall, is getting back into the swing of things. His latest Dray Prescott adventure *A Fortune for Kregen* comes from DAW in December. After that provisionally comes *A Victory for Kregen*, and then begins a new cycle, the Spikatur Cycle.

A new Vorkunsaga short story "Ice and Fire" will be published by Charles Saunders in *Dragonbane*.

The future of *New Writings in SF* seems bleak. Volume 31 has been completed for a long time, but its eventual publication is as yet undecided.

Outside the SF field, Bulmer has been working on a series of wartime submarine novels, *Seawolf*, published by Sphere Books.

R. Chetwynd-Hayes's new SF novel *The Brats* was published by William Kimber in October. Very loosely based on the same premise as his short story "The Brats" (in *The Cuddle Demon*), it is set in the year 2010, 25 years after the big blow-up. All children are now born mutated 'brats' and are destroyed, but those that survive seek refuge in the badlands. Here comes a normal 'oldie' Peter Croft and his girl friend Lydia who, after many adventures, are confronted by a 'super-brat' of extreme intelligence but no emotion. The caves where he lives contain piles of papers from before the 'blow-up,' and Peter Croft learns that it was caused by powers from beyond the Earth. 'The Great Ones' are re-seeding the Earth.

Since *The Brats*, Chetwynd-Hayes has completed a new novel, *The Partaker*, to be published by Kimber's in the spring. Kimber's apparently snapped up the novel a

week after it was offered. It concerns vampires, not the undead, but an ancient race that walked the Earth long before man evolved. They exist today in small communities and though they partake of blood, their one unbreakable rule is 'Thou Shalt Not Drain.' The book tells of Carlos Markland, the first vampire boy to be born for 200 years. His elders are forced to send him to school where, tormented, he bares his fangs and bites one of his tormentors. Hunted, he commits the unforgivable and drains a victim, and so the 'creepers' are born, dreadful zombies who must drain others in turn.

In the U.S., Zebra Books have just released his 1964 novel *The Dark Man*. It deals with a man who recalls his previous life, and that he was pushed over a cliff in 1919. He sets out to solve his own murder! At the time of its original publication the book was optioned for a film, with Dirk Bogarde to play the lead, but the project was shelved. Much the same may happen to Chetwynd-Hayes's 1976 book *The Monster Club*, which is already scripted and waiting to be filmed by Milton Subotsky when he has the backing.

For Collins Chetwynd-Hayes has edited the 5th *Armada Monster Book* for juvenile readers, published in October, and *The 15th Fontana Book of Great Ghost Stories* published in December.

As yet without a home is Chetwynd-Hayes's novel *Kambellar*, a parallel world fantasy set in a land where vampires rule and which culminates in a journey through a subterranean hell. Another semi-completed novel is *The Doppelgänger* which explores the sudden disintegration of a man's world.

Louise Cooper is also plagued by homeless completed novels. *Angel of Vengeance* was actually bought by Sphere and scheduled for July 1978 publication but following the poor sales of *Lord of No Time* (which received no promotion at all) the novel was returned. *Angel of Vengeance* is the story of a young man who tries to fight the repressive religious government of his homeland by summoning a group of powerful archetypal forces headed by Zaroin, the Angel of Vengeance. Why Sphere suddenly got cold feet, I don't know. *Lord of No Time*, like Louise Cooper's earlier novel, *Book of Paradox*, was highly original and thoroughly entertaining, and with the right promotion would find a receptive audience.

Another novel, *The Sorcerer*, is also unsold. This is the third

in the series that began with *Blood Summer* and *In Memory of Sarah Bailey*, both published by New English Library. A number of British publishers are claiming that fantasy does not sell in this country, despite the phenomenal success of books like *Thomas Covenant* and *Shardik*. It seems these publishers cannot be bothered to give the books the promotion they need and are thus damping the future of many aspiring writers. Throughout these columns I shall continue to report on completed but unsold novels, as I think it will be interesting to see what finally becomes of them.

Richard Dalby is one of Britain's most dedicated researchers. September 1979 saw the publication, after over ten years of research, of *The Derweth of Windsor Castle* (Bachman & Turner, £7.50), the biography of Arminius Vambery: explorer, scholar and secret agent! It was Vambery who provided Bram Stoker with the inspiration and background information for *Dracula*, but of greater fascination are the years that Vambery spent in central Asia spying out the Russian menace for the British government. Vambery's whole life sounds more fantastic than any fiction -- his mother had attempted to cure his lame leg by spreading him at a crossroads at midnight -- and the book, co-written with Lory Adler, saves for posterity a fascinating portion of history that might otherwise have been lost forever.

Dalby's last book, *The Best Ghost Stories of H. Russell Wakefield*, published in Britain by John Murray in 1978, will soon have an American edition from Academy Press of Chicago. The stories include "The Red Lodge," "He Cometh and He Passeth By," "Professor Pownall's Oversight," "The Seventeenth Hole at Duncaister," "Look Up There," "Blind Man's Buff," "Day-Dream in Macedon," "Damp Sheets," "A Black Solitude," "The Triumph of Death," "A Kink in Space-Time," "The Gorge of the Churels," "Immortal Bird," and "Death of a Bumble-Bee."

Dalby is in the process of finalising a complete *Bram Stoker* bibliography which he hopes to publish himself next spring.

Peter Hatting has now completed his 50th horror fiction anthology, making him the most prolific anthologist in the field. The countdown to number 50 is as follows: 48 -- *The M. R. James Book of the Supernatural* published in hardback by Foulsham in November. It brings together all the remaining stories, articles and essays by James not in

his *Collected Works*, and is illustrated with pictures and stills. After a foreword by *Sir John Betjeman* the contents page runs: "The Haunted World of M. R. James" by *Haining*; "Some Remarks on Ghost Stories," "Identifying Old Men," "Twelve Medieval Ghost Stories," "The Novels and Stories of Sheridan Le Fanu," "The Experiment," and "A Vignette," all by *James*; "The Little Red Man" by *Sheridan Le Fanu*, and "The White and the Black" by *Eckmann-Chatrlian*. The book closes with "A Tribute to M.R.J." by *Christopher Lee*.

49 -- *Classic Mystery Omnibus*, a hardback due in spring 1980 from New English Library. It contains four famous mystery novels plus the three August Dupin stories by *Edgar Allan Poe*, "The Murders in the Rue Morgue," "The Purloined Letter," and "The Mystery of Marie Roget." The novels are *The Moonstone* by *Wilkie Collins*, *The Mystery of Edwin Drood* by *Charles Dickens*, *The Mystery of a Hansom Cab* by *Fergus Iune*, and *The Mystery of the Yellow Room* by *Gaston Leroux*.

50 -- *The Gaston Leroux Bedside Companion* due from Gollancz in May. Leroux was, of course, the author of *The Phantom of the Opera*, and Haining has assembled together the best of his overlooked short stories: "A Terrible Tale," "The Mystery of the Four Husbands," "The Inn of Terror," "The Woman With the Velvet Collar," "The Crime on Christmas Night," "In Letters of Fire," "The Gold Axe," "The Waxwork Museum," and a piece on "The Real Opera Ghost."

In addition, Sidgwick & Jackson will be publishing in January *The Third Book of Unknown Tales of Horror*, previously issued in paperback by New English Library in January 1979 as *More Tales of Unknown Horror*.

Anthologies aside, November saw two other new books from *Peter Haining*. The profusely illustrated *The Leprechaun's Kingdom* (Souvenir Press, £6.95) is an exploration of the faerie folk of Ireland with descriptions and stories about every kind of faerie, goblin, banshee or whatever. The book has already been sold to Crown in New York "for a substantial advance."

From Frederick Muller comes *The Man Who Was Frankenstein* in which Haining sets out to prove that *Mary Shelley* based her novel in part on an obscure Somerset scientist she heard lecturing on the possibilities of electricity. This man, Andrew Crosse, went on to startle the world when he seemingly created life from inanimate ob-

jects. *Peter Haining* is hoping in turn that the book will generate much public reaction.

For the future, Haining has recently delivered to New English Library *Blood & Thunder* -- an illustrated history of the first super-heroes, based heavily on the turn-of-the-century dime novels and focussing on Robin Hood, Dick Turpin, Buffalo Bill, Deadwood Dick, Jack Harkaway, Sexton Blake, Mick Carter, Frank Reade and others.

Robert Holdstock is currently working on a new novel, provisionally entitled *Where the Time Winds Blow*, which he refers to as "centrally definable as SF." His last novel, *Neomancer*, originally published in November 1978, sold out in its first edition and was reprinted by Futura in November 1979. The U.S. edition is a December release from Avon Books.

Pierrot Publishing recently released Holdstock's collaboration with *Malcolm Edwards*, *Alien Landscapes*, a collection of 29 original and very striking paintings inspired by ten notable SF books, with a short descriptive text written by the duo. The book has been a spectacular success, having sold to eight countries so far. Their follow-up, as yet untitled, is a scrapbook of a young couple's package tour of the alien wonders of the galaxy, a folio of their experiences from tickets, passports, photographs, and 30 original panoramas of the wonders they have seen. This is scheduled for September 1980.

In collaboration with *Chris Evans*, Holdstock has also been editing *Focus*, a bi-yearly magazine for the BSFA which takes an inside look at science fiction. It is available for \$2.00 (which includes p&p) from 38 Peters Ave., London Colney, Herts, AL2 1NQ, Great Britain.

Hugh Lamb has recently signed contracts for two new volumes. *New Tales of Terror* will be published in paperback by *Magnum* later this year. It contains twelve new stories: "Sylov Springs" by *Robert Haining*, "The Snorkel, the Starfish and the Salt, Salt Sea" by *Ken Dickson*, "A Strange and Awful Coincidence" and "Baby Hate" by *Elizabeth Fanoett*, "Snarker's Son" by *Brian Lowley*, "Some Traveller's Return" by *Rosemary Timperley*, "Justice Tresilian in the Tower" by *Ken Alden*, "Mind" by *Lee Freeman*, "Morton" by *T. H. McCormick*, "The Singing Stream" by *Eleanor Ingfield*, "Midnight Hag" by *Adrian Cole*, and "The Fetch" by *Robert*

Jacket design: *Chris Scott*

THE LEPRECHAUN'S KINGDOM PETER HAINING



The World of:
BANSHEES-FAIRIES-
GIANTS-MONSTERS-
MERMAIDS-POOKAS-
VAMPIRES-WEREWOLVES-
WITCHES-
and many others.

Aickman.

The Best Tales of Terror by *Eckmann-Chatrlian* will be published by Millington Books in hardcover later this year. It features ten stories by the 19th century French duo: "The Crab Spider," "The Man-Wolf," "The Murderer's Violin," "The Invisible Eye," "The Child Stealer," "My Inheritance," "The Mysterious Sketch," "The Owl's Ear," "Three Souls," and "The Wild Huntsman," plus an introduction and a bibliography.

Lamb has four other volumes currently homeless. *Strange Stories* features 18 reprints; *And Midnight Never Comes* includes 11 reprints plus 5 new stories by *Samantha Lee*, *Oswell Blakeston*, *Rosalie Muspratt*, *Daphne Castell* and *Ramsay Campbell*; *Gaslit Nightmares*, 21 Victorian stories including offerings from *Joel Chandler Harris*, *Harriet Beecher Stowe*, *Jerome K. Jerome* and *Robert W. Chambers*; and *The Best Tales of Terror* of *Bernard Capes*.

Manning Norvil has completed the third volume in his *Odian the Half-God* trilogy to be published by DAW in 1980. Provisionally titled *King of Kings* it will probably see print as *Sword of the God-King*, to follow on from *Dream Chariots* (1977) and *Whetted Bronze* (1978).

Michael Parry's latest anthology with *Christopher Lee* is *Lurking Shadows* published by W. H. Allen in October. It contains stories by *H. P. Lovecraft*, *E. F. Benson*, *Robert Bloch*, *Thomas Burke*, *John Collier*, *John Jakes*, *Robert E. How-*



Artist: Gary Keane

ard, Ambrose Bierce and others. No further anthologies are in the pipeline. The fifth and final volume of the *Reign of Terror* series of great Victorian horror stories has been dropped by Corgi Books, and is therefore homeless. The first volume, however, will be issued in the U.S. by Harper & Row sometime in 1980.

Taplinger will be issuing in hardback Parry's 1977 heroic fantasy anthology *Savage Heroes*, originally published by Star Books under the alias *Eric Pendragon*. It will be illustrated by Jim Pitts, but with different illustrations than in the British original.

Fire Power, Parry's long book on mercenaries, is now in its third printing from Corgi Books, and has been optioned as a film project to be shot in Africa at a cost of about \$6 million. Roland Joffe is to direct.

Parry's own screenplay of *Sweeney Todd, the Demon Barber* was due to start shooting at Pinewood in October with Christopher Lee in the title role and Peter Snell (of *The Wicker Man*) producing. Unfortunately, production has been rescheduled until later in 1980 while Snell completes two other films.

Keith Roberts has recently had a new collection published by Col-lancz in hardcover. *Ladies From Hell* consists of five long stories, four reprint, one new. The reprints are "The Shack at Cross Halt," "The Ministry of Children," "The Big Fans," and "Missa Privata." The new story, "Our Lady of Desperation," is a 20,000-word black comedy charting the ultimate collision between the creative man

-- a painter -- and the bureaucrat -- a civil servant. The 'lady' of the title is Coventina, the Nymph of all the Springs, painted on canvas.

He has also finished a new novel, *Molly Zero*, though publication details are not yet known. The novel is a continuation of the story of the same title included in Robert Silverberg's *Triax* anthology (Pinnacle, 1977). It follows the adventures of a young girl, Molly Zero, in a future Britain now split into small semi-feudal states.

"It's the most detailed, and probably the most convincing, alternate society I've so far constructed," commented Roberts. "The last section is distinguished, among other things, by a 15,000-word climax and involves a mad dash through Wessex in a hijacked passenger-carrying hovercraft."

Roberts has two stories lined up for *P & SF*. "The Lordly Ones" is, as far as Roberts is aware, "the first SF epic to be built entirely round a public lavatory!" It inspired in turn "The Comfort Station" about just such a little building, miles from anywhere, set beside a circle of prehistoric stones.

Roberts has also completed a sword and sorcery story, "The Inn at the World's End," but it is not yet being marketed until three or four others can be added as a package. He also reports that he has plenty more ideas for stories and novels, which is always good to know.

Peter Tremayne, the fantasy fiction pen name of Peter Berresford Ellis is still producing books at an alarming rate. Amongst his most successful recent offerings is the *Dracula* series which began with *Dracula Unborn* (1977), followed by *Revenge of Dracula* (1978) and *Dracula, My Love* to be published in hardback by Bailey Bros. & Swinfin in spring 1980. The British paperback will be published by Magnum Books, whilst the U.S. hardback rights have been bought by Walker & Co. and the U.S. paperback rights by Dell.

Bailey Bros. also published in November the first volume in the Lan-Kern sword and sorcery trilogy, *The Fires of Lan-Kern*, a re-working of Celtic mythology into a bizarre world of future-past. Magnum Books will publish the British paperback, whilst St. Martin's Press will release the U.S. hardback next spring. Volume 2, *Destroyers of Lan-Kern* is completed in draft form, and will be published later in 1980.



MAGAZINE NEWS

The most significant news of the year is the appearance in Britain of a science fiction newspaper, *SF News*, edited from Manchester by Robert Allen. A tabloid, with a 20,000 print run, to appear fortnightly with the first issue on December 1st. It will consist of 12 pages and sell for 20p. Editor Allen reports: "I will be aiming the newspaper at the casual SF reader, not the fan, the person who buys maybe only one SF book per month and who may only pick up *SFN* once a month or even less frequent than that. With that in mind I believe there is an audience of well over 30,000 to reach in the UK."

Robert Allen is, in addition, the editor/publisher of *Popular Music and Science Fiction Journal*. From its fourth issue in October it has changed its name to the more manageable *Ectro*.

Ad Astra, Britain's only science fiction/science fact magazine has now reached number 7 with a special Christmas double-issue published in mid-November. It contains an exclusive interview with Norman Spinrad; David Hardy on his evolution as an SF artist; articles on microprocessors, recent space probes and one entitled "Are You Psychic?" plus fiction by Robert Holdstock, David Langford and Lord St. David.

-- Mike Ashley

work in progress

Lynn Abbey has written a sequel to her heroic fantasy novel, *Daughter of the Bright Moon*, entitled *The Black Flame*. It will appear as a trade paperback from Ace in 1980. *Daughter* will be a mass market paperback release from Ace in February; it originally appeared as an August trade paperback release under the Sunridge Press imprint. She notes that she is currently working on a science fiction novel that combines computers and martial arts. The working title is *Seventh Circle*.

Robert Lynn Asprin's second "Myth" novel, *Mythconceptions*, should be appearing from Starblaze in the not too distant future; it was originally scheduled for release last July. *Kelly Freas* has completed the cover art for the book, which will be his last cover for the Starblaze series. Asprin's third volume in the series, *Mythdirections*, has been outlined. "The fourth one," he notes, "will be *Hit or Myth*, and will involve the Mafia."

Dennis Etchison has a new novel coming out in February from Bantam Books, entitled *The Fog*. This will be a movie tie-in with the Avco Embassy release of the same title. He notes that his version is based not only upon the John Carpenter-Debra Hill screenplay, but also "upon careful viewings of the film in various stages of completion and incorporates material which does not appear in the script, but which is included in the finished movie."

His next novel will be *The Shudder*, due out sometime next fall from Coward, McCann & Geoghegan. It's a terror-suspense-horror novel which, incidentally, bears some striking similarities to *The Fog*, by dint of sheer, uncanny coincidence, since neither Carpenter nor I knew anything of each other's projects until our two efforts were completed.

He also has a number of short stories upcoming: a prequel to *The Shudder* entitled "The Spot," slated

for Ramsey Campbell's *New Terrors* (Pan Books); "The Late Shift" in Kirby McCauley's *Dark Forces* (Futura Books); "It Only Comes Out at Night" to be reprinted in *The Second World Fantasy Awards* (Doubleday); "The Chill" in *Weirdbook* #15; a sequel to *The Shudder* entitled "Home Call" in *Whispers Magazine*; and "Inside the Cackle Factory," scheduled for the first issue of *Adelina*, *Playboy's* new competition from Italy (originally titled *Flaymen*).

Gerry de la Ree would like help on a new art volume he is planning, collecting the drawings of *Lawrence Sterne Stevens*, the famous pulp magazine artist of 30 or more years ago, better known simply as *Lawrence*. Gerry notes: "I lost contact with him in the mid-1950s, at which time he was residing in Connecticut and also had an apartment in New York. I am after background material on Mr. Stevens, names and addresses of any survivors, and the present location of any original artwork done by him for SF magazines." If you can help, drop Jerry a line at 7 Cedarwood Lane, Saddle River, NJ 07458.

magazines

Upcoming in the January 1980 issue of the *Magazine of P & SF* is the continuation of Robert Silverberg's novel, *Lord Valentine's Castle* (third of four parts) and "The Haute Bourgeoisie," a novelette by Robert F. Young. Short stories include "The One-Eyed Moth B Longs" by Charles E. Frith, "Superflare" by Coleman Braz, "Herman Melville: Space Opera Virtuoso" by John Kessel, and "The Last One Left" by Bill

Fronzini and Barry N. Malzberg. Along with the usual departments, book reviews are by Michael Bishop and the cover is by Barclay Shaw for *Lord Valentine's Castle*.

Isaac Asimov's *Science Fiction Magazine* for January will feature part two of Frederik Pohl's novel, *Like Unto the Locust*, and a novelette by Somtow Sucharitkul, "Darktouch." Additional stories are "Lies, All Lies" by Christine Wat-

son, "Titan's Titantic Symbol" by Martin Gardner, "Switch on the Bull Run" by Sharon Webb, "Project Fear" by Barry B. Longyear, "Rest in Pieces" by W. T. Quick, "For Cheddar or Worse" by F. Guyplaine MacIntyre, "A Matter of Etiquette" by Jerry Craven, and "The Rime of the Ancient Engineer" by Arlan Keith Andrews, Sr. The cover is by Stephen Fabian for "Darktouch."

miscellany

Empire Magazine, established in 1975 as a magazine for SF writers, has announced the establishment of the "Empire SF Writers' Postal Workshop," to be directed by Alan R. Bechtold, former editor and publisher of the Apocalypse Press Famous SF Chapbook Series. One year subscriptions to the workshop will include the following: six of the member's manuscripts will be read and critiqued by four other members and a professional SF writer; permanent records of each critique will be provided; a subscription to *Empire*; a subscription to the workshop's monthly newsletter; and participa-

tion in the publication of an anthology of the participants' best works. Subscribers will be charged a \$30 installation fee plus \$10 for each story submitted to the workshop.

Workshop Director Alan Bechtold would like to hear from writers and aspiring writers with an interest in participating in any aspect of the workshop, which will be run on a non-profit basis. If interested, send no money now, but contact Alan R. Bechtold at *Empire SF*, Box 967, New Haven, CT 06504. Include an SASE.

The Science Fiction Research Association, an organization primarily intended for people who teach SF courses, will hold its annual convention June 18-22 at Wagner College on Staten Island. The convention will include the presentation of numerous papers, workshops, presentation of the annual Pilgrim Award, and a discussion of the 1979 Space Treaty by NASA Chief Counsel, R. Neil Hosenball. For more information, or to submit an abstract (up to 100 words) of a proposed paper, contact Thomas Wm. Hamilton, Wagner College Planetarium, Grymes Hill, Staten Island, NY 10301.

Feedback

FN 19 arrived today and I'm already into it and looking forward to the "new" FN. Quick point and why I wanted to write immediately: Grant's publication of *Vivian's Fields of Sleep* is not the first U.S. book publication. In 1978, Arno Press, as part of its Lost Race and Adult Fantasy Series, published it with *People of the Darkness* (two volumes in one).

Roger Schlobin
Chesterton, IN

Even though my subscription is not in danger of expiring under the new rates, I thought I'd take the time to send a check now. I'm subscribing first-class.

I'm of mixed feelings about the new FN. On the one hand, the new material sounds very good. (I'm especially pleased that you picked up Bill Warren, as I was very unhappy when Geis dropped him.) But on the other hand, it seems like the newszine concept is being lost. I realize the news will still be there, but as soon as the standard price is for a second-class subscription, then it's pretty obvious that getting the news to the people is no longer the primary objective.

I hope I haven't sounded too negative. I am looking forward to your continued excellence: FN has always been one of the best publications to show up in my mailbox each month, and that much, at least, I don't expect to change.

Jeff Smith
Baltimore, MD

I see that I am about due to renew my subscription to your excellent publication. Your publication is the only source I know of that provides a handy reference to the available material in the field, quick and current. When FN comes in, I drop everything, read it cover to cover, and then start looking or writing for the interesting items.

In my view, fiction, original artwork and articles are not news and their inclusion in FN raises the possibility that your unique service and publication is moving in the direction of the many, many, many other small publications in the field that try to do a little of everything. I very much hope that you will do your best to avoid including material that can't be brought under the general umbrella of 'fantasy news', whatever that may be. There's my vote, for whatever it's worth. Keep up the good work.

Tec Wyndham
Mendenhall, PA

Thank you for your opinions, gentlemen, and for caring enough to write to express them. I hope this issue makes it evident that FN will continue to emphasize news. And I hope FN will always provide something useful and interesting that you can't find elsewhere.

(Editorial...from page 2)

Then look under "Columns" and you'll find: quite a bit of news about what Berkley Pub. Corp. will be doing over the next year or so, written by a woman who ought to know, since *Victoria Schochet* is editor in chief of Berkley SF; *Mike Ashley* contributes four pages of British news and in a more in-depth manner than in the past; and *Bill Warren* contributes another four pages of film news, a subject *Fantasy Newsletter* has never been able to cover until now. Are these interesting features or are they news? You be the judge.

Ultimately, I hope that *Fantasy Newsletter* will become to the fantasy and science fiction field what magazines like *Time* and *Newsweek* and *U.S. News* are to the public at large. With, of course, some distinctive differences. For one, don't expect me to go weekly for a while.

-- Paul C. Allen

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The Fifth World Fantasy Convention

A Photo Report

Otherwise known as, "load it up with pictures so you don't have to write very much."

Seriously, don't you hate it when you're just *dying* to go to a convention? But your boss won't let you take vacation. Or you can't make your next car payment if you do. And then some schmuck editor comes along and tells you (in no less than fourteen pages) what a *fabulous* convention you missed. You dummy, how could you have passed up this one... The pits, isn't it?

The Biltmore Plaza Hotel in downtown Providence is terrifically overpriced. My wife and I paid \$42 a night for a "superior" room in which, if we walked single file around the bed, we could get from one side to the other. And we were lucky. Many people who arrived thinking they had reservations, didn't. The elevator service was second only to the Conrad Hilton Hotel in Chicago for bumps, grinds and slow service. And the hotel itself is 20 miles from the airport and can be reached via a \$12 taxi

fare, a \$4 a head limousine (read: sardine can), or a long walk. Restaurant prices in the hotel were equally outrageous and the nearest good coffee shop was three blocks away. And I'd swear the bellhops were on strike that weekend.

There. Feel any better? Now add whatever your plane fare would have cost you, look at all the nice pictures here and *don't* read any further!

Actually, it *was* a fabulous convention and the facilities were really not any worse than most downtown hotels. (I told you not to read any further!)

I won't bore you with all the gory details about all of the panel discussions that took place, but they included such topics as specialty publishing, mass market fantasy publishing, Lin Carter on the "new" *Wetrid Tales*, SF and fantasy cross-overs, H. P. Lovecraft. The British fantasy scene, the weird tale (then and now), mainstreaming the modern horror novel, heroic fantasy, the vampire in fact and fiction, the modern horror film, and fantasy art.



Andrew J. Offutt, Lynn Abbey and Robert Lynn Asprin ham it up at the opening night reception.

And the main reason I'm not going to bore you with a lot of detail is that I only attended a few of the panel discussions. The few I sat through, though, were good ones.

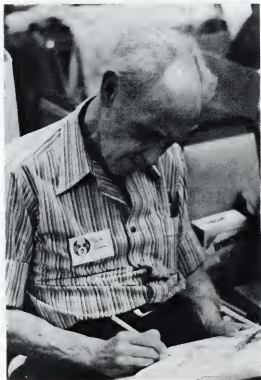
The reason I go to conventions is to meet people. And since it's generally looked upon as gauche to sit in an audience chatting with a new found friend, you usually won't find me there (unless I'm looking for someone to drag out of the room so that we can talk).

What I most enjoy about a World Fantasy Convention is the opening night reception, the autograph party (even though I don't collect autographs), the huckster room, the art room, the banquet and, of course, the evening parties. That's where you can meet and talk to people.

And those are the places where most of these pictures were taken, except for the obligatory panel discussion shot below.

I go to conventions to meet people -- fans, pros, people I've corresponded with, people I've never met or heard of before. Reproduced on these pages are just a few of the fine people I enjoyed meeting.

-- Paul C. Allen



Roy G. Krenkel at work.



One of the few panel discussions I attended and it happened to be a good one on "The Wetrid Tale, Then and Now." Left to right are: J. Vernon Shea, Frank Belknap Long, Manly Wade Wellman, H. Warner Munn and Joseph Payne Brennan.



*Fritz Leiber and Whispers Press publisher
Stuart David Schiff.*



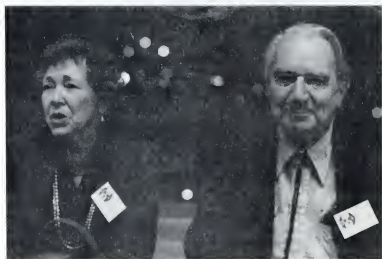
*Dennis Etchison (displaying his tie) and
Ramsey Campbell.*



*The publishing team of Chuck Miller and
Tim Underwood.*



*Agent and editor Kirby McCauley and
William F. Nolan.*



Mrs. Frances Wellman and Manly Wade Wellman.



Fantasy Media editor Stephen Jones and friend.

WARREN'S NEWS & REVIEWS

film news by Bill Warren

Following *The Black Hole*, the Disney studios, under the direction of Ron Miller, are moving into fantasy in a big way. The exodus of a sizeable percentage of their animation staff (see below) has caused the delay of their next animated features, *Fox and Hound*, *The Black Cauldron* and *The Little Broomstick*. This may explain the increased emphasis on relatively large-budgeted fantastic films. It's true that live action fantasies have always been a portion of the Disney output, but that portion is increasing. Next year, they'll be starting *The Knights of Eden*. This picture will be budgeted at \$11 to \$13 million. The story by Westbrook Claridge is set in the future after a world-wide holocaust (sounds a little like DC's old "Atomic Knights" series). The script will be by Robert Malcolm Young; Jerome Courtland will produce and Ron Miller will be executive producer.

Also on the Disney slate are *Condon Man* and *The Devil and Max Devlin*. The former, budgeted at \$8-\$10 million, is about a comic book writer who gains the abilities of his hero and rescues a defector from Russia. The script is by Marc Stirlivant. The second film, from a Mary Rogers script, is budgeted at \$6-\$8 million. Steven Stern will direct this story of a man who goes to Hell and finds he can buy his way out if he can find three replacements. The projected space-going version of *Snow White* and *The Seven Dwarfs*, tentatively called *Snow Star*, is still waiting in the wings.

Lee Majors and Burgess Meredith are starring in a Canadian film being shot in the southwestern U.S. desert. It's called *The Last Chance* and will largely be a chase in which Majors steals the last automobile in the world and terrasses his way across the crumbling freeways as Meredith tries to shoot him down from a radio-controlled pursuit plane.

The Amazing Cosmic Connection will be a comedy from a script by B. Arman Bernstein. It's about an idealistic alien and a disenfranchised Santa Monica bus driver. Sounds like Mork meets Ralph Kramden.

Virus is a Japanese film with a large budget and a mostly U.S. cast, which includes Glenn Ford,

Masao Kusakari, George Kennedy, Robert Vaughn, Bo Svenson, Marilyn Hassett, Chuck Connors and Henry Silva. From the novel *Resurrection Day* by Sakyo Komatsu, the script is by Koji Takada and Gregory Knapp; Kinji Fukasaku directs. It's about germ warfare in 1983, and is shooting both in Japan and the U.S.

Based on his and Jack Kirby's comic book character, Stan Lee has scripted *The Silver Surfer* for producer Lee Kramer. The announced \$25 million budget may be reduced; Kramer's raised only half of it, and Lee's script has had to be revised.

Another Disney fantasy, shooting presently, is *A Watcher in the Woods*. It stars Bette Davis in her second Disney film; others in the cast include Carroll Baker and David McCallum. Director is John Hough, who made *The Legend of Hell House* and, for Disney, *Escape to Witch Mountain*.

Julie Corman, wife of Roger, has purchased *Asimov's* "Nightfall," which she intends as a vehicle for Richard Burton.

Several animators who quit Disney en masse, including top-of-the-line Don Bluth and fan Linda Miller, have formed their own production company. First on the agenda is the partially completed TV special, *Banjo*, portions of which some of you may have seen at the Worldcon in Brighton. The first feature film of the new company will be *Mrs. Frisby and the Rats of NIMH*.

A spoof of those bogus Sunn documentaries about occult subjects will be produced by Bob Banner Associates. The script of *Stranger Than Weir* is by Nick Castle and it will be directed by Brad Sneroff.

Carrie Snodgrass and Ray Milland star in *The Attic*, written by Tony Grechales (or Crechales) and George Edwards. Edwards, normally director Curtis Harrington's producer, will direct.

The venerable director John Huston enters *Psycho* territory with *Phobia*, which he will direct from a script by Lew Lehman, Peter Belwood and Jimmy Sangster. The story was by Gary Sherman and Ron Shusett. Stars include Paul Michael Glaser and John Colicos.

A spoof of *Sax Rohmer's* famous character is now shooting. *The Plendiah Plot of Fu Manchu* stars Peter Sellers as Fu and his adver-

sary, Sir Denis Nayland Smith. Sid Ceaser costars in the script by Sellers, Jim Molony and Rudy Docherman; Piers Haggard directs.

Xanadu is a musical fantasy starring Olivia Newton-John and Gene Kelly. Robert Greenwald directs from a script by Richard Christian Danus and Marc Rubel.

There's yet another *Dracula* film, *Dracula in Oberbayer (Dracula in Upper Bavaria)*, an erotic horror comedy from Germany, directed by Carl Schenkel. The cast includes Gianni Garko, Betty Verges and Ralf Wolter.

The Waking is the second film version of *Bram Stoker's Jewel of the Seven Stars*; *Blood From the Mummy's Tomb* was the first. Director Mike Newell, photographer Jack Cardiff, producer Robert H. Solo and stars Charlton Heston and Susannah York recently returned from Egyptian locations.

The Gosaend is yet another *Exorcist* inspired film. Producer-director is Gabrielle Beaumont, and the stars include Malcolm Stoddard and Angela Pleasence. Recently finished shooting in England.

Ron Nelson Heumann's novel *The Last Vampire Ever* has been purchased and while *Brook Brower's* wonderful *The Late Great Creature* remains unfilmed. There ain't no justice.

SHORTIES

Caroline Munro and the estimable Klaus Kinski will star in *Star Raiders* . . . *The Third World War--August, 1985* is planned by the Mirisch Brothers for Universal; Edward Anhalt is scripting . . . Lynda Carter will star in *The Shroud*, a horror film to be shot in Spain . . . AIP is financing *The Earthling*, shooting in Australia under the direction of Peter Collinson from a script by Larry Cotler . . . David Cronenberg, the relentless, tasteless Canadian director, has announced *Screamers*. Rejoicing in the streets. Ugh . . . Jack Conrad will direct *The Howling* from the werewolf novel . . . Another modern-day werewolf story, *The Wolfen*, is in production starring Albert Finney . . . John Candy has written an SF comedy called *Aliens from Hell* . . . Don Glut, who has written the novelization of *The Empire Strikes Back* as a screenplay making the rounds,

Teenage Monster Rumble, that salutes/spoofs those dear, dokey '50s monster films . . . And, once again, George Pal has announced *The Disappearance* from Philip Wylie's novel.

YEAR OF THE BAT

Because of the popularity of the tongue-in-cheek revival of the Balderston-Deane play of *Dracula* last year on Broadway, 1979 has seen a deluge of new (or newly-released) films about or featuring *Bram Stoker's* sanguinary count. So far, we've had *Love at First Bite*, with George Hamilton as *Dracula*; *The 7 Brothers Meet Dracula* with John Forbes-Robertson; *Dracula* with Frank Langella; *Nocturna* with John Carradine; and waiting in the wings is *Dracula and Son*, an insultingly dubbed French film with Christopher Lee. Certainly the most unusual of the lot is *Noefferatu*, *Phantom der Nacht* (or, in the advertising, *Noefferatu the Vampire*), with Klaus Kinski.

This film was written, produced and directed by Werner Herzog, one of the most interesting of the new German directors. I liked his *Enigma of Kaspar Hauser* and *Aguirre, the Wrath of God* (also with Kinski) very much indeed. *Noefferatu*, a rerelease by 20th Century Fox, is a remake of the classic silent film of the same title directed by F. W. Murnau.

Before most of the reviews are even printed, *Noefferatu* gets my vote as the most under- and mis-rated film of 1979. This slow, bizarre film will alienate most audiences within the first twenty minutes. The staging and acting are heavily stylized, and they result in a great deal of not unjustified audience laughter. Some reviewers, who actually have responded favorably, have their own insights so confused that they have seen it, of all things, as a love story between *Dracula* and Lucy; it emphatically is not that. Her look of satisfaction at the end comes from *Dracula's* impending destruction, not sexual satiation.

Why, then, did I like the film very much?

Possibly because I was willing to accept Herzog's strange approach. He wanted to do a new version of *Noefferatu* with the same acting and directing methods Murnau had employed in the silent original, arguably the best vampire film ever made.

The original *Noefferatu* was firmly rooted in the expressionistic film tradition. Stylized sets, plenty of shadows, low angles, emphasis on fate, morbidity and psy-



chological terrors. This style had carried over to the earlier American horror films, but not in content, only in the look of things. This style was outmoded by 1939; in recent years, horror films tend to look like the films from Hammer studios of the late '50s and '60s -- fast action, bright colors, straightforward acting and motivation, blood, violence and sex. (*The Exorcist*, for example, is solidly in the Hammer mode.)

Herzog wanted to turn the clock back. Why he wanted to turn the clock back is a good question, for I don't think he was justified in doing so. Audiences today simply do not understand and are unwilling to try to understand expressionistic and silent film techniques. There's no reason why they should be expected to, by and large. As a result, they laugh at and are puzzled by *Noefferatu*.

It is not for everyone's taste, to be redundant. In fact, I'm the only person I know who favorably responded to Herzog's dream-like horror fable. Despite agreeing that many scenes don't work, to me *Noefferatu* is an extraordinary film: stylish, intelligent and fascinating.

Klaus Kinski is a peculiar actor; he's one of the great grotesques, like Peter Lorre or Charles Laughton. He's more than just unique (like Rondo Hatton), he's a fascinating, compelling actor. Although in the original, Max Schreck played Count Orlok (the first *Noefferatu* was an unauthorized version of *Dracula*), Kinski here plays Count *Dracula* by name. His makeup, very similar to Schreck's, is so extreme that even those who've seen him before will find Kinski hard to recognize. Within the restrictions of Herzog's conception of *Noefferatu*

as a silent-in-style movie, Kinski's performance is as extraordinary as the film. Aside from anything else, I have never seen a *Dracula* more anguished over being a vampire. Kinski may eventually be a major star, but he will do it by playing unconventional roles.

Isabelle Adjani plays Lucy Harker, rather than Mina as in the novel. This Lucy is unusual: she's the only character to fully understand the situation and to take action against the infection of *Dracula*; even Van Helsing, a minor character here, is useless. Adjani is one of the most beautiful women in films. I suspect, however, that she's a limited actress, although here she proves she would have been an exceptional silent film actress -- she expresses simple but strong emotions with her face and body quite effectively. Today it looks like mugging, but it's really not.

The hundreds of rats play a part in what I see as Herzog's metaphorical treatment of the *Dracula* story. The director seems drawn toward apocalyptic situations. At the end of *Aguirre*, the mad conquistador is alone on a raft with his dead daughter and a flock of monkeys. He seems to be representative of the dead-end goals of the colonial movement. Here, in *Noefferatu*, I feel that Herzog is using the *Dracula* motif as a metaphor for the end of civilization itself. The *Monthly Film Bulletin* suggested he was showing the end of bourgeoisie society, but I think Herzog's target is much larger. Nature overruns us, the cities collapse, plague destroys mankind and only the vampire -- the living dead -- reigns supreme.

Fox is releasing the German language version, although an English language version was also shot.



The vampire (Klaus Kinski) and his victim Lucy (Isabelle Adjani).

I've seen both, and it's true that, for whatever reason, the German language version does work better. But it's unlikely still that the small audiences who see *Nosferatu* will enjoy it. I've tried to indicate here some of the reasons why I think that, despite an error in basic concept -- why redo *Nosferatu* in silent movie style when the silent movie itself still exists? -- Herzog's film is an interesting and notable work of art. And, in a major departure in tone from the original, the new *Nosferatu* is even moving.

THE FUTURE IS NOW

The premise of *Time After Time* either makes or breaks the film for a given viewer. If you enjoy flights of extreme fancy, in which famous real or fictional characters meet, then you'll have no problem with the film. If the idea of, say, Mark Twain meeting Dracula (dibs on the premise) makes your head hurt, then avoid the film. For in it, H. G. Wells battles Jack the Ripper.

The Ripper, here identified as one Dr. Stevenson (David Warner) steals H. G.'s newly-invented time machine and flees into the future from 1893 to avoid the police. Fortunately, there's a return device on the machine, and when it comes back, Wells (Malcolm McDowell) takes a gander at the time Ripper fled to, which is November, 1979. "Good Lord!" the outraged writer exclaims. "I've loosed that bloody fiend on Utopia!"

Which introduces one of the clever backup ideas of the film. Wells visits 90 years in his future, our present. Cultural clashes of

this type have long been fodder for satire and/or slapstick comedy, from *Brave New World* to *Ma and Pa Kettle Go to Town*. Here, thank heavens, the intelligence of Wells is respected. Instead of being treated as a boob who can't figure out all them there fancy gadgets, H. G. is a bright fellow who may be surprised by things like automatic toothbrushes, Mickey Bouse telephones and garbage disposals, but he quickly realizes that they are simply extensions of people, as all tools are. He's never confused by them except momentarily, never at a loss; he even convincingly drives a car in the film's otherwise contrived climax.

McDowell is, within the limits of the script, marvelous as Wells. He's shown as a young intellectual; the film begins in 1893, after he was established as a pamphleteer and newspaper writer, but before the publication of *The Time Machine*. At the first, he's a little smug about his hopes for the future, but of course here he's still in the flush of bright-eyed, bushy-tailed idealism. It's not a realistic portrayal of H. G. Wells, actually, but the film is a romantic adventure, not a biography. Wells is treated as an icon: the World's First Science Fiction Writer, which in a modern sense, he was.

The real Jack the Ripper, whose identity has never been ascertained, ripped only in the fall and winter of 1888. One line of dialog takes care of this discrepancy, as well as the fact that, in reality, he roamed Whitechapel, a slum on the opposite side of London from Wells' home. The four murders that take place in the course of the film are mostly

understated; only the last gives crude hint of the extravagant horrors the real Ripper was capable of. But then again, this film isn't trying to realistically depict the Ripper any more than Wells. One bizarre shot: the Ripper slashes an offscreen throat, and a drop of blood makes a red teardrop on his face. That's scenic and exotic, but it doesn't mean anything -- he's certainly not sorry he's Jack the Ripper.

David Warner gives an intelligent performance as Dr. Stevenson, but even more than McDowell's Famous Inventor of Time Travel, Stevenson is not a character but rather that Famous Murderer we've all heard of but know so little about. Here he's simply a psychopath who likes to kill prostitutes. In the film, the 1979 equivalent of Victorian prostitutes are apparently girls who like to go home with men, which may give an interesting insight into the minds of the writers; then again, it may not.

Stevenson is also a surgeon, which is a misleading clue: the real Ripper apparently had surgical knowledge, which seems to be all the writers knew about him. He's shown as being glad to be in the 1970s, because of the violence endemic in our culture, but that's only an interesting conceit, not satire. However, once again, the film isn't a satire any more than it is a biography of H. G. Wells.

Mary Steenburgen plays Amy Robins, a bank clerk who takes one look at quaint, sexy H. G. and flips. Her character isn't any more rounded than the other two leads, but she's such an appealing and intelligent actress that she makes a great deal more out of it. I've seen the film twice, and the second time I liked her performance more than I had on the first viewing. Her abilities are still somewhat unformed; she has great control over her body and voice, however. She moved and sounded very different in her first film, *Goin' South*. She shows signs of being a distinctive talent, a sexy, romantic and funny leading woman. Right now we have only Barbra Streisand in that category, and she's become a tyrant. Steenburgen could expand the field, and it needs expanding.

The original story was by Karl Alexander and Steve Hayes, and Alexander's novelization is currently available in paperback. All technical credits are satisfactory; the photography by Paul Lohmann and the fine score by Miklos Rozsa are especially notable. The special effects for the time travel sequence, apparently under the overall direc-

tion of Larry Fuentes and Jim Blount, are well executed but it just doesn't look like time travel, and the visual and sound montages are presented in a way that make it seem that Wells arrives in 1979 twice.

Time After Time is the first film directed by Nicholas Meyer, who wrote *The Seven Per Cent Solution*. He also wrote the script of the present film, and must take the blame for its frequent illogic and several contrived scenes. Still, the film has a very rapid pace and a good chase on foot through San Francisco near the beginning. The city is used well but not especially showcased; it's not one of the great San Francisco movies such as *Bullitt* or *Vertigo*. Meyer wasn't aiming for that. But I very much appreciate what he was striving for: a nice little movie. In this day and age of knock-you-on-your-ass epics and thrillers, it's very pleasant to see a movie trying to do only what movies always used to do so well: entertain an audience for an evening. You don't take much away from *Time After Time*, but despite its first-movie failings, you'll have a good time while watching it.

QUICKIES

Plague is a humdrum Canadian film about an artificial germ running riot. There's some suspense and the spread of the plague is well documented, but it's an idiot plot: things happen because everyone involved acts like an idiot or worse. There are totally illogical laboratory procedures; people kill themselves to further the plot; there's a contrived climax. The characters are all clichés and the film looks awfully cheap. All these play a part in shooting down an interesting premise.

Arabian Adventure is a slightly sluggish but mostly entertaining Arabian Nights adventure starring Christopher Lee as the villain and Oliver Tobias, an actor new to me, as the hero. Milo O'Shea is a toady, Capucine plays a gem genie, Peter Cushing has two brief scenes as a political prisoner, and Mickey Rooney hams it up pleasantly as the controller of unique mechanical demons. It's gentle, derivative and fun. Same producer-director team, Kevin Connor and John Dark, made those execrable *Burroughs* adaptations of the last few years; this time they've found something they do well. Good stuff: an escape from prison by the hero is very satisfactorily swashbuckling; Rooney's brass demons run by clockwork and are unlike anything I've ever seen

before; the climax features a *Star Wars* like assault by a flock of flying carpets; a cute kid and a nice monkey. Go see, it's pretty good.

Up From the Depths -- this awful, dull, unexciting and phony ripoff of *Jaws* should be avoided at all costs. Run to get away, flee to the highest hills. I saw it with *The 7 Brothers Meet Dracula*, a Hammer-Hong Kong production originally called *Legend of the 7 Golden Vampires*. The new title makes one wonder where the 7 brides went. It's hard to tell if the film was ever any good because distributor Max Rosenberg has hacked it to pieces and restructured it. Basic idea is kung fu versus golden-masked vampires. Peter Cushing looks out of place and John Forbes-Robertson's cameo as Dracula looks like an afterthought. Ho hum.

Nootuma is a puzzle. It's not badly directed (didn't catch the director's name, sorry), but the script is punk and the leading actress, Nai Bonet, who also produced, gives the worst performance (as Dracula's granddaughter) that I have ever seen. Although that's some sort of distinction, don't let it convince you to see this freak.

It's a disco Dracula comedy. Even John Carradine, lots of fun as a decrepit Dracula, momentarily boogies with Yvonne de Carlo. Dull, smart-ass rather than clever, *Nootuma* is only one of those exploitation items that try to cash in on several trends at once, and end up lost in their own limbo.

Life of Brian is funny and not blasphemous. If the Christian religion cannot survive the kidding of the Monty Python crew, it should fade away anyhow. *Brian* is not as funny overall as *Monty Python and the Holy Grail*, but it's a much better movie. The humor is still hit-and-miss, clearly the work of a committee, but it's still more funny than not. There aren't any characters, not much goes on, and a brief *Star Wars* scene seems wildly forced. The Python crew, especially John Cleese and Eric Idle (who has the film's mildly outrageous last scene), are fine as everyone in sight. Not to everyone's taste, of course, but if you like the Python group in the first place, you'll be entertained.

-- Bill Warren



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FN

paperbacks

BANTAM BOOKS

Tales From Gavan's Bar by L. Sprague de Camp and Fletcher Pratt will see its first paperback edition in January from Bantam Books. This will be a reprint of the 1977 Owlswick hardcover edition, which featured one entirely new story and a total of six stories not included in the original 1953 Wayne edition.

Also making its first paperback appearance in January as a mainstream release is *The Trial of Adolf Hitler* by Philippe Van Rindt. The novel supposes that Hitler survived the capture of his Berlin bunker to spend 25 years in hiding

world from inside a giant computer capable of controlling nuclear warheads.

ACE BOOKS

Coming in January from Ace is what the publisher terms "the only authorized sequel to *Armageddon* 2419 A.D. An Ace original, *Mordred* was written by John Eric Holmes from an outline by Larry Niven and Jerry Pournelle. In this new adventure, Anthony Rogers goes to war again with the airdroids of Han, this time led by his own son, Mordred.

Slated for its first paperback appearance is *Pluribus* by Michael

DELL FANTASY & SF

Only one new title is due from Dell Books in January: *The Fortunes of Brak*, a new collection of Brak the Barbarian stories by John Jakes. The book will sport a cover painting by George Bush and black-and-white interiors by Doug Beckman.

Dell's January SF releases are both reprints: *Clans of the Alphane Moon* by Philip K. Dick and *Beyond* by Theodore Sturgeon. The latter is a collection that includes "Need," "Abreaction," "Nightmare Island," "Largo," "Bones" and "Like Young."

WARNER BOOKS

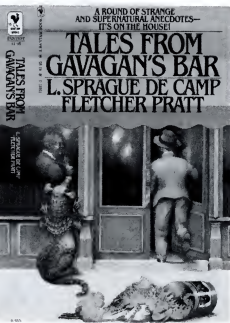
The Cellar by Richard Layman is an original horror novel due from Warner Books in January. The cellar of the Beast House is where a nameless horror dwells who killed a wo-

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Mr. Muntich, who borrowed a very small dragon to rid his apartment of mice...and lost it.
And assorted witches, magicians, devils, dryads, and the occasional demigod.



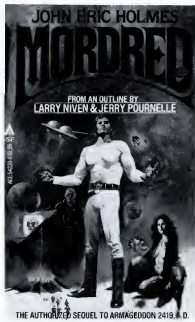
before presenting himself to an international tribunal. It will be released under the Bantam-Seal Books imprint. Also on tap is a reprint of Robert Silverberg's *Tower of Glaes*.

December releases that I didn't get covered last issue include two Bantam originals: *City Wars* by Dennis Palumbo and *Spectre* by Robert Weverka. The former takes place in a 22nd century U.S. that has been devastated by civil war; a young man and woman meet and fall in love while on a combat mission from Chicago against New York City. *Spectre* is an occult horror novel based upon a screenplay by Sam Peeples and Gene Roddenberry. A first paperback release for December is *The Mortal Instruments* by T. Ernesto Bethancourt, about a teenager from Spanish Harlem whose mind rules the



Kurland, originally hardcoverd by Doubleday in 1975. The SF novel takes place in a future where only ten percent of the Earth's population has survived the plague and they blame it all on science.

Also planned is a revised edition of *Agent of the Terran Empire* by Poul Anderson, the third volume in his Dominic Flanery saga. Reprints for January are: *The Left Hand of Darkness* by Ursula K. Le Guin; *The Dracula Tape* by Fred Saberhagen; *The Wizard of Oz* by L. Frank Baum (under the Tempo imprint); and *The Smog* by John Creasey (under the Charter imprint). The latter is "a high intrigue Dr. Palfrey adventure" about a mysterious yellow fog that seeps from the ground to snuff people out.



THE AUTHORIZED SEQUEL TO ARMAGEDDON 2419 A.D.

man's husband and children. During the day, the Beast House is a tourist trap with the same woman providing guided tours (which sounds gruesome enough). At night, things apparently liven up a bit.

Also scheduled is the first paperback edition of *Cautionary Tales*, a collection of 12 stories by Chelsea Quinn Yarbro, published in hardcover by Doubleday a year ago. Included were two new stories, "Swan Song" and "Disturb Not My Slumbering Fair," along with an introduction by James Tiptree, Jr.

A related non-fiction release is *Space Trek: The Endless Migration* by Jerome Clayton Glenn and George S. Robinson. The illustrated volume outlines the potential for space colonies by the early 1990s.

DAW=SF

DAW releases for January include three original novels plus a new anthology. *The Bright Companion* by Edward Llewellyn is a sequel to his *The Douglas Convolution*, published by DAW in October. In a far future world where contraceptives have reduced civilization to a tiny remnant of survivors, a man and a woman set sail for a legendary sanctuary to escape their barbarous homeland where a child-bearing woman is a commodity.

Billed as a "salty SF satire with a different twist," *Tim Huntley's One On Me* concerns the adventures (or misadventures) of the last child born in the Earth of the Millennial Utopia. Gaining his flying wings, he sets off with a girl on a quest to find the meaning of life.

The Avengers of Carraig by John Brunner is a science fantasy set on a primitive refugee colony planet where men and flying dragons live in uneasy alliance. That peace is threatened when visitors from space arrive with jet planes and beam guns.

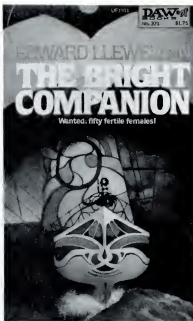
And, finally, *Lin Carter's* 5th edition of *The Year's Best Fantasy Stories* will appear in January with material by Evangeline Walton, L. Sprague de Camp, Robert E. Howard, Tuntith Lee and T. H. White, among others. The reissue this month is *The Second War of the Worlds* by George H. Smith.

DEL REY/BALLANTINE

Volume 4 in *Jook L. Chalken's* *The Saga of the Well World* will appear from Del Rey Books in January. In *The Return of Nathan Brazil*, the lost technology of matter annihilation is revived to repel an invasion of the dread Drael. Unfortunately, the weapon runs amok and begins eating up the universe; Nathan Brazil has to be found in order to right things once again. Coming later in the year is the fifth volume in the series, *The Legacy of Nathan Brazil*.

A second paperback original for January is *The Probability Broach* by L. Neil Smith. This is an SF adventure spoof set in an alternate present. Tough cop Ed "Win" Bear is transported to a slightly different United States: where the vice president is a gorilla and where great apes and whales are citizens.

Making its first (and whole overdue) paperback appearance in January is *Alchemy & Academe*, an anthology of science fantasy stories edited by Anne McCaffrey and pub-



Artists: Don Martin

lished in hardcover in 1970 by Doubleday. Included are stories by Samuel R. Delany, Robert Silverberg, Keith Laumer, Norman Spinrad, James Blish, L. Sprague de Camp, Avram Davidson, Joanna Russ, John Updike and R. A. Lafferty, among others.

Reissues this month are *Reformed Risk* by Frederick Fohl and *Lester del Rey*, *The Hounds of Skathi* by Leigh Brackett, and *A Guide to Baroque* by John F. Roy.

Under the Ballantine imprint, watch for a reprinting of *Sir Gawain and the Green Knight* * Pearl * *Sir Orfeo* as translated by J. R. Tolkien.

CBS PUBLICATIONS

Although not being marketed as fantasy or SF (it looks more like a Gothic romance cover), *The Mirror* by Mariya Milhteer is a supernatural novel that involves time travel. On the eve of her wedding, a young



Artists: Rebecca Koppitz



Artists: Rebecca Koppitz



Artists: Darrell K. Street

woman gazes into an old Chinese looking glass and is drawn back in time. When she awakens, she in her grandmother's body and forced to live out her life. It will appear under the Fawcett Crest imprint in January. Also slated for January as a Fawcett Crest release is a reprint of *Victory On Janus* by Andre Norton.

Under the Popular Library imprint, watch for the third volume in *Myra Caldecoott's* *Sacred Stones* trilogy, *Shadow On the Stones*. A couple of issues back, I noted the Canadian-only publication by Signet of *The Eagle and the Raven* by Pauline Gedge; it will appear in the U.S. (but not in Canada) from Popular Library in January.



SIGNET

Leading off Signet releases from New American Library in January is the first paperback publication of *The Stand* by Stephen King. Backing the 2.54 million printing will be a 16 city tour by the author. According to Signet, more than 10 million copies of their *Stephen King* titles are in print.

A signet original for January is *The Savage Mountains* by Robert Adams, the fifth novel in his heroic fantasy series of the Horseclans. Signet's reissue this month is *Greybeard* by Brian Aldiss.

AVON BOOKS

Coming from Avon in January are three original novels. *Rahne* by Susan Coon is a science fiction novel set on the planet Rahne in the distant future. The plot revolves around an invasion by the Raiders, who are attempting to take over the universe, and the one-man leader of the paradise planet Rahne who is determined to continue destroying their starships.

Patriot is a novel by Keith Hetherington about man who has been lying in a coma in an intensive care ward for three years when he begins to exhibit psychokinetic powers. Things start getting a little hairy when his nurse's boyfriend almost drowns, her estranged husband is found at the bottom of an elevator shaft, and her employer is electrocuted. First U.S. publication.

Bethany's Sin by Robert R. McCammon is also the name of a rural town where a writer and his wife decide to settle. Eventually, the ancient, terrible secret of the odd-named town begins to emerge, accom-



Artist: Ken Kelly

panied by the sound of strange women riding on horseback at night.

Also scheduled is the first paperback edition of a mainstream fantasy, *Cinder* by Rick DeMarinis. This humorous novel is about an old man who conjures up a genie to fulfill his wildest fantasies.

Reprints for January are *City Under the Sea* by Kenneth Bulmer and *The Lathes of Heaven* by Ursula K. Le Guin. The latter is being timed as a tie-in with the January 7th PBS broadcast of the TV adaptation.

PLAYBOY PRESS

Scheduled for January from Playboy Press is *A Feast Unknown* by Philip Jose Farmer, his classic porno novel of Tarzan and Doc Savage. This will be the first U.S. mass market edition since the 1969 Essex House original. Included is a postscript by Theodore Sturgeon.



ZEBRA BOOKS

The only Zebra Books release for January is the 6th volume in Roy Torgeson's original anthology series, *Chrysalis 6*. Featured in the volume are 13 new stories: "The Star-Filled Sea is Smooth Tonight" by Thomas F. Monteleone, "The Wood for the Trees" by Leanne Frahm, "Who Calls Me Villain?" by James A. Corrick, "With Mingled Feelings of Anticipation and Apprehension the Emigrants Leave Their Native Earth for A Far-Off Destination" by Ward Moore, "A Lingering Scent of Jasmine" by Pat Murphy, "The Rec Field" by Bill Pronzini, "The Wizard of Shenshi Province" by Glenn Chang, "Try to Remember" by R. A. Lafferty, "Horatio Hornblower and the Songs of Innocence" by Rick Wilbur, "Thirty-Six Views of His Dead Majesty" by Barry Malaberg, "Apollon Ex Machina" by Stephen Goldin, "Ultima Thule" by Arline Todd, and "The Burden of Their Song" by Karl Hansen.

BERKLEY BOOKS

A paperback original due out from Berkley in January is volume 2 of Piers Anthony's Tarot trilogy, *Vision of Tarot*. Originally written as one long novel, Anthony terms this "the major novel of my career to date." Jove published the first volume, *God of Tarot*, and the third, *Faith of Tarot*, will follow in February.

Making its first paperback appearance in January will be *Vector Analysis* by Jack C. Haldeman II, published as a hardcover by Berkley/Putnam in late 1978. Man's first voyage to an alien planet has returned to an orbiting research station, with plant, animal and mineral specimens. Included are carnivorous manta-like creatures that spread a disease throughout the station, causing weird nightmares and ultimately death.

Reprints for January are *Bug Jack Barron* by Norman Spinrad and *The Vultures of Whapeton* by Robert E. Howard.

LEISURE BOOKS

A December release from Leisure Books is *Gods in A Vortex* by David Houston. Billed as a science fiction/fantasy epic, the novel is set in a double solar system and involves a colony planet's struggle for independence. The paperback is illustrated by the author, a west coast editor for *Starlog* magazine.

the fan press



WHISPERS

Artist: Stephen Fabian

WHISPERS

At the World Fantasy Convention in Providence, Stuart David Schiff brought with him the latest issue of *Whispers* (#13-14), another double issue, in tribute to Fritz Leiber. Included in the issue are 11 new stories: "The Button Molder" by Fritz Leiber, "Alderman Stratton's Fancy" by David Campton, "Castle of Tears" by Glen Cook, "Blood Moon" by Thomas Owen, "Chang Dree" by Gerald W. Page, "The Sorcerer's Dream" by Brian Lamley, "A Fly One" by Steve Sneyd, "The Last Ambition" by Charles L. Grant, "Who Nose What Evil" by Charles E. Fritch, "The White Beast" by Roger Zelazny, and "The Dead Line" by Dennis Etchison.

In addition to a lengthy news column, the issue features an excellent article about Leiber, "Fritz Leiber Revisited: From Hyde Park to Geary Street" by James Wado. Additional articles include the conclusion to "HPL: A Reminiscence" by H. Warner Mun and "The Secret Member" by J. Vernon Shea.

The wraparound cover to the issue is a full color painting by Stephen Fabian that was to have been the dust jacket for the *Whispers* Press edition of *Swords & Deviltry*. Inside is a stunning eight-page portfolio consisting of the Fabian interiors for that ill-fated book. A second portfolio consists of four illustrations by former *Weird Tales* artist Vincent Napoli. Additional artwork is by John Stewart, John Linton, Ray Capella, Alan Hunter, Denis Tiati, Jim Shull and Chris Pellitteri.

This 128-page, perfect bound double issue of *Whispers* is priced



Artist: Allen Kozzowski

SPACE & TIME

at \$4. Subscriptions are \$7 for 4 issues (or their equivalent). The next issue, planned for publication in about six months, will be another double issue in tribute to Ramsey Campbell. Stuart David Schiff, Box 1492-W, Azalea St., Browns Mills, NJ 08015.

For the past decade or so, I don't think Gordon Linznar has missed his schedule yet in putting out his quarterly (formerly bimonthly) *Space & Time*. His latest issue, #54, features four new stories: "Darkdays, Deathdays" by J. J. Miller, "The Plant Stealers of Sram" (with apologies to John W. Campbell) by Earl Kennedy and Adrian Chadwick, "Cat's Paw! Cat's Paw?" by Douglas Roome, and "The Great Wet Hope," a new James Bond adventure by editor Linznar.

Also included are poems by D. M. Voak, Joseph Froehlich, Steve Eng, Dwight E. Humphries and Steve Rasmio. Artwork is by Bruce Conklin, Charles Vees, Richard Krause, Allen Kozzowski and Dan Day, among others.

Although *S&T* doesn't have the professional look of a *Whispers* (nor the pro names), it consistently manages to feature some good material on a low budget. I don't know how Gordon has kept it up all these years. \$2 per copy or \$6 for 4 issues. His current issues are averaging 60 digest size pages. Gordon Linznar, 138 West 70th St., Apt. 4-B, New York, NY 10023.

AGE OF THE UNICORN

Another magazine that has man-

aged to maintain a strict bimonthly schedule is *The Age of the Unicorn*, which is an important attribute for an advertising journal. The current issue is #4, for October, which is about half features and half advertising. The articles included this issue are: "The Top 25 Shadow Novels--and One Stinker" by Will Murray, "The Story of Dennis Lynds" by John Edwards, "The Tepperman Quest" by Nick Carr, "The Edgar Box Mystery Novels" by George Kelley, and "An Index to Dr. Yen Sin" by Joseph Lewandowski. Add to that a letters column and a number of book and fanzine reviews. New artwork is by Frank Hamilton and Joan Hanks Woods.

The 62-page, 8½" by 11" issue is priced at \$1.50. Subscriptions are \$6 per year bulk rate or \$12 per year via first class mail. The *Age of the Unicorn* is devoted to fantasy, mystery and the pulps, and offers very reasonable advertising rates designed for fans and collectors. Michael L. Cook, 3318 Wimborg Ave., Evansville, IN 47712.

SKULLDUGGERY

Due out in January from the publisher of *The Age of the Unicorn* is a new quarterly fiction magazine for mystery and detective fans, entitled *Skullduggery*. Among the stories scheduled for the first issue are: "Strikes" by Bill Proszinski and Barry Malaberg, "The Little Dread Schoolhouse" by Michael Avalone, "Publish or Perish" by Joseph Lewandowski, and "The Blood-Spattered Pages" by Mark Mansell.

Skullduggery will have a digest size format, with stiff covers. Subscriptions are \$8 per year. Michael L. Cook, 3318 Wimborg Ave., Evansville, IN 47712.

HONOR TO FINUKA

I really have no intention of honoring Finuka, but that happens to be the name of a new magazine devoted to the works of Jack Vance. The first issue was actually #0, a free issue that was sent to people the editors knew (see *FN* #10). The real issue #1 recently appeared and features an article on Boston University's Jack Vance collection, the text of Vance's guest of honor speech at V-Con 7, news, reviews and about eight pages of letters. The 22-page issue is printed via Xerography and is priced at \$1.

Subscriptions are 4 issues for \$4.
Kurt Cockrum, 3491 Iowa, Riverside,
CA 92507.

FANTASY MEDIA

Now in its fourth issue, *Fantasy Media* is the British counterpart of *Fantasy Newsletter*, with just a touch more emphasis on other media such as the movies and television. In addition to reviews and news columns, the current issue features interviews with H. Warner Munn and Peter Tremayne, an article on Frank Belknap Long by Mike Ashley, and "A Tumble Into The London Dungeon," an article by Manly Wade Wellman. Since this issue was rushed to press in time for the 5th World Fantasy Convention, it is eight pages shorter than the usual 32-page format. Single copies are \$2.25 (including air mail postage) and subscriptions (via air mail) are \$11 for 5 issues. 194 Station Road, Kings Heath, Birmingham, B14 7TE, England.

KADATH

For those who can read Italian there is a new Italian fantasy magazine on the market, entitled *Kadath*. Issue #1 is very neatly typeset (in Italian) and runs 36 pages on lightweight enamel, with heavy covers. Among the issue's contents are articles on the state of fantasy in Italy, Robert Bloch and Margaret Brundage, along with a number of reviews and a news column. Also included is an English translation of the lead article (the state of fantasy in Italy); the remainder

of the magazine is entirely in Italian. The issue is very nicely illustrated with more than 20 cover reproductions to books and magazines, plus photos of various authors.

Kadath #1 is limited to 300 numbered copies and is priced at \$4. Subscriptions are \$15 for 4 issues. Francesco Cova, Corso Aurelio Saffi 5/9, 16128 Genoa, Italy.

AUGUST DERLETH SOCIETY

Now entering its third year of publication, the *August Derleth Society Newsletter* is a quarterly 12-page newsletter that generally features articles about August Derleth and Arkham House writers, along with news of interest to Derleth fans. The current issue features "Arkham House and its Eldritch English Visitants" by Malcolm Ferguson, a profile of Robert Bloch, "To August Derleth" by Gahan Wilson, and "The Derleth Legend" by Bill Dutch. Memberships in the society are \$3 per year, which includes 4 issues of the newsletter. George Marx, 20E Delaware, Chicago, IL 60611.

BLACK LOTUS

Recently published by Black Lotus are two new limited edition prints, both reprinted but now available for the first time as limited edition, 15" by 18" prints. "King Grome" by Robert Gould is a full color print taken from his "Elric of Melniboné" portfolio. "Swords of Roses," with text by Eric Kimball and artwork by Robert Gould, is reproduced from a 20-copy, hand-colored edition first produced in 1976.

Both are available in a signed and registered edition. "King Grome" is limited to 950 copies and priced at \$8; "Swords of Roses" is limited to 550 copies and priced at \$10. Add \$1 for shipping.

Also available are 100-copy special editions of each print, produced on a special 80 lb. cover stock with an embossed artist's seal, professionally mounted and matted and protected with acetate. Each is priced at \$25 plus \$2 for shipping. Black Lotus, Drawer J, Colchester, CT 06415.

SF REVIEW

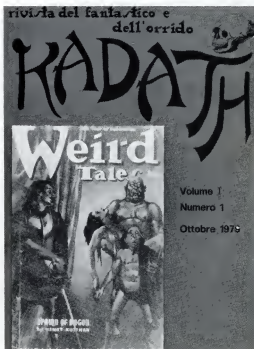
Richard E. Geis' latest issue of *Science Fiction Review* (#33 for November) spotlights an article on editors ("A Writer's Natural Enemy") by George R. R. Martin, part one of an interview with Charles Sheffield, "Noise Level" (a column) by John

Brunner, part two of an article on fantasy gaming by Mike Gilbert, "The Human Hotline" (a news column) by Elton T. Elliott, and Orson Scott Card's reviews of short fiction. Add to that several dozen book, fanzine, movie and television reviews, and the usual complement of letters from fans and pros. Published quarterly, each issue runs 64 pages and is single copy priced at \$1.75. Subscriptions are \$6 per year. Richard E. Geis, P. O. Box 11408, Portland, OR 97211.

SF COLLECTOR

Out from Grant J. Thiessen at Pandora's Books Ltd. is the long overdue seventh issue of *Science Fiction Collector*. This is a magazine of bibliographies, indexes and checklists that Grant began publishing about three years ago. #7 is devoted exclusively to a long, highly detailed bibliography of the works of E. C. Tubb, compiled by Mike Ashley. Included are about 30 cover reproductions to his books. The 4th issue is priced at \$2.

To date, *SF Collector* has appeared on a highly irregular schedule, but the wait in each case has been worthwhile. Previous issues have included indexes to Ace and Ballantine paperbacks and bibliographies for such authors as Philip Jose Farmer, Fredric Brown and Kenneth Bulmer. Grant has now announced a quarterly schedule with a subscription rate of \$10 for 6 issues. In the U.S., write: Pandora's Books Ltd., Box 86, Neche, ND 58265. In Canada: Box 1298, Altona, Manitoba R0G 0B0.



The Science-Fiction COLLECTOR



IN THIS ISSUE

E. C. TUBB

DOOM-TO-REST

\$2.

June 11, 1936

by Douglas E. Winter

*Und nicht einmal sein Schritt
klingt aus dem tolosen Los...*

-- Rilke

All Fled

It is like awaking from a dream. One final, ephemeral moment of inescapable fear -- the certain knowledge that there is no mercy, no compassion, no forgiveness -- squeezing relentlessly, tightening inward in a stranglehold of implosion. The sole memory of reality is her soft, lilting lullaby, its consoling tones returning the serenity of sleep.

Time has stopped, its inexorable passage conquered. The clockhands are frozen in their traces, frail black lines straining to inch forward, yet never again to erode my life. And while I continue the pathless journey of bitter existence, my patient footsteps cross but a pallid mockery of purgatory, to transcend that final moment, to end only when the tale has been told.

Locus

The town in central Texas, a sprawling scatter of wooden frames among the shallow oil fields and stunted post oaks, stoked white hot by the unyielding summer sun. The cottage toward the outskirts of town, with its whitewashed picket fence, and the automobile parked nearby. The dying woman, now seemingly dead, the waste of her cancerous body curled in a white-sheeted embrace within the small house. And the son, waiting with her, witnessing the inevitable resolution of his thirty years and then walking alone through the dusty streets, a stranger to himself, to the town, who has given up the fight.

Mother, please just hold my hand before I walk away. I don't think that I can cry.

His Father

My son loved me with a love that was beautiful. As he loved his mother, God rest her soul.

You knew that as he watched her in those last days, as he grimly accepted that he was helpless, absolutely worthless to her. Just as my medicine and my prayers could not prevent her death, neither could his brawn nor his wondrous imagination.

He came to me in the night, put his arm around me and said, Buck up.

Then he looked at me with those saddened blue eyes, and I should have known.

You are equal to it, he said.

He looked at me, and I should have known.

You will go through it all right.

He looked at me. I should have known.

Song At Midnight

There was a child crying somewhere in the distant darkness, the same child he had seen that morning, peering with a shy frown through the decaying picket fence. He understood that listening to that child would be the most difficult task in the remainder of his short life.

When his slow, halting pace brought him to the end of another deserted street, he turned about to study the shadow panorama of the town at midnight. The monochrome silhouettes, phantom forms in a fading sight, affirmed his renewed contentment, urging his footsteps home.

The Townspeople

...a strange boy that was no surprise to hear that no one seemed to know him but his father was a nice lad though too quiet now or he'll hear did you know he carried a gun through the head down that street there it's that house no the one on the left town that's what he should have known them for years ago he went to school with his poor mother must have loved him very often he would drive that car right in the head for no good thing she didn't live to the very next day when I didn't see what will Doctor Howard do to him because he was such a strange boy...

The Tempter

In the strengthening half-light of predawn, the remains of the world are viewed through dust-clouded panes of glass. He lies alone in his dim room, sleepless for a third consecutive night, transfixed in contemplation of the near window, waiting calmly for the shape to come again, to entice his faltering footsteps onward.

He reconstructs the shape with his precise mind's eye. It is a brazen caricature of reality, long fingers gesturing with the fluidity of clammy tendrils, lips languorously pursed in a smirking leer, eyeless sockets gaping in an ebony vacuum. He shakes his head. No, it isn't you, mother, say it isn't. Not like that, not all bloated and shrunken at once. You aren't like that, and neither am I. No, I will not be like that. Say so, please tell me. Please, please tell me.

Thanatos

There is no God. There are no gods. There were never any God or gods, just a heat-stricken, comatose town in Texas, filled with false hopes, futile dreams. Some would find much to mourn in the loss of these pitiful illusions, but I will not take part. I will slip the bonds of falsehood and embrace the one truth, the one irrevocable reality.

He spoke a single word, and it echoed through the shadowed tunnel with the power of a thousand voices. As he was answered with the fragile strains of a lilting lullaby, the muggy darkness constricted, enveloping him gently within its suffocating cloak. His footsteps halted, and he stretched his hands hesitantly before him, blindly reaching, but never feeling the damp walls that surely were closing upon him.

Yet he waited with passive assurance, certain there would never again be light. And soon he sank to the floor in a restless, dream-ridden sleep.

The Last Hour

It is morning. The room burns,

the white sun surging through the thick curtains and hazy windows to paint wide swathes of yellow and grey across the dusty floor, the scattered furniture, the bed where he lies awake, waiting. His head stiffly turns as he looks again through the window into the fullness of morning. Footsteps sound as someone, probably his father, passes his door, walking briskly to his mother's room. He no longer questions that she is dying, only footsteps away, with him and yet without him. He asks only why he remains in this town, in this house, on still another sun-soaked morning.

Words

Voices near me why not now
Robert why not now, couldn't see
them only heard them, not whispers
but firmly spoken words and I didn't
know what they were. But I knew
where they were coming from, that
is, right inside me, they were mine
and always would be mine, why not
now Robert why not now. And so I
stood up right off the bunk, left
hand grabbing the spread and yank-
ing it upward like pulling off a
shroud, and I dragged my feet across
the floor toward that doorway, say-
ing to myself start walking and
where's my gun.

One of His Correspondents

I was seated in the dining room
when I received word. For some
time, I simply sat motionless, let-
ter in hand, refusing to believe
those words in the face of my
knowledge of the man. Yet that
knowledge slowly persuaded me that
indeed it was finished. My vision
troubled me then, and for a few mo-
ments I suffered a haunting disloca-
tion, as if these walls, the
intimate familiarity of these fur-
nishings, were transmuted into ab-
surdly alien surroundings. For I
viewed a misty sky that swept its
granite wind through a timeless,
shadowed valley of greenery.

I remember that later in the
evening I looked through a magazine
featuring one of his stories. It
seemed suddenly pathetic, a hundred
or so pages of cheap, tattered
stock, already yellowing, packaged
with garish illustrations and adver-
tisements. And I threw it into the
fire.

All Done

I walked out this morning to
face a street with no name, littered
with paper and dust, the paltry
gems men prize. I would not stay;
they have told me she will never

awaken. A few final steps will lead
to the waiting automobile, the
beckoning harbinger of passage to
another home. It is there, as I sit
in my place, that my decision will
be made complete.

In the heat of day, in the full
of my strength and youth, I will
welcome it unto me, take her sweet
arms around me and hold her, for one
last moment or forever. But I will
not cry. You know, mother, I cannot
cry.

The flames of morning rise
around me, seething hungrily as I am
lifted onto the waiting metal pyre.
The pages of the calendar turn,
time freed again to claim the
living, and I learn the waste of my
life, the inevitable resolution;
but I could be no more resigned, no
more prepared. There are but un-
recognized forces of the future that
are the horizons of others. They
will never bring her consciousness.
They will never bring me my mother.

And father, see me now. Watch
me, father, watch me cry. These are
tears, and they are mine. I can
cry, momma, I can. For you. It's
because I'm so small, momma, but I
won't let them hurt me, no. Not now
or ever again.

The pistol is warm. It feels
good in my grip. So the feast is
over, world. But I know that we
will meet again someday. And I
will be waiting -- I will be waiting
there for you.

Continuity

Rain has crystallized the tall,
shining grass, and the radiant
meadow of moist emerald spreads from
the valley's depths to engulf the
distant skyline. All is silent on
that jewelled, verdant plane, and

an eternal rush of cool wind curves
the wet grass in patterned waves.
The misty sky has resolved into
granite darkness in the aftermath of
its outpouring, casting a penum-
brate shadow across the timeless
vale.

It appears suddenly, without
warning, a vibrant beacon burning
bright upon the shrouded skyline.
Head lifting triumphantly, coarse
exhalation gusting from its nostrils
to mist in the chill air, silken
white mane whipping with the wind,
the stallion rears. Its massive
forelegs thrust momentarily at empty
space; then it is on all fours,
descending vigorously through the
lush, swaying greenery. Robust
muscles ripple beneath its unblem-
ished white coat as it runs, wispy
tail flailing in circles, hooves
churning through the wet air, grass
surging in its wake.

He stands alone, his back
turned to the depths of the shadowed
valley. As the magnificent stallion
reaches his side, it again rears,
pawing a challenge to the starless
sky, before settling in a restive
stance. Its proud head bows hesi-
tantly in obeisance as the rider
leaps to its unsaddled back, drawing
the blood-encrusted sword sheathed
at the horse's neck. With a shout,
he grasps the flowing mane, and the
charge to the distant skyline
begins, the final journey from the
shadow into day.

-- Douglas E. Winter

Douglas Winter is a twenty-nine year
old attorney with a prominent Wash-
ington, D. C. law firm who has been
writing fiction "with serious intent
but limited time" for only one year.
An honor graduate of Harvard Law
School, he lives with his wife and
two sons in Arlington, Virginia.
His principal pastimes are reading
and composing/performing electronic
music. He cites as literary inspira-
tion sources as diverse as Jorge
Luis Borges, Alain Robbe-Grillet,
Mishima Yukio, J. G. Ballard and H.
P. Lovecraft. He is currently writ-
ing a non-traditional fantasy
novel.

"June 11, 1936" is his first
professionally published story.
With unique and haunting vision, it
describes the final hours in the
life of Robert E. Howard.





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"On Fantasy" by Karl Edward Wagner . . . continued from page 4.

And perhaps this is understandable, for Wellman's fantasy stories are real. Characters are based upon people he has known, settings and backgrounds are places he has been, and usually the story itself will be based upon actual events or legends (in the South the distinction is blurred). Wellman has made full use of his life experience in his writing -- the places he's been, the things he's done, the people he's met -- enhanced by his lifetime study of American history, folklore, and song.

In this sense, Wellman is the M. R. James of American fantasy writing; that is, Wellman weaves his tales from the stuff of American history and tradition even as James drew upon his love of British antiquity, creating supernatural stories that are as uniquely American as James' ghost stories are thoroughly British. Wellman's major work, *Who*

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Fears the Devil?, bears this out. A collection of short stories written during the '50s, the book deals with one of fantasy's greatest characters: a wandering balladeer named simply John, who battles evil forces in the southern Appalachians with the aid of a silver-stringed guitar. The stories, with their blend of folklore and song, wonder and mysticism, are unlike anything else in the fantasy genre, and *Who Fears the Devil?* belongs in every reader's library as a book that continues to reveal a shivery enchantment with each re-reading.

Wellman's other major fantasy work, *Worse Things Waiting*, a massive collection of his best fantasy writing, is currently out of print. Fortunately for those who have not yet discovered this writer, Dell is reprinting *Who Fears the Devil?* early in 1980, while Doubleday has (to date) purchased three new novels

concerning John the Balladeer (the first, *The Old Gods Waken*, is a December 1979 release).

Those who already know this may and his work can rejoice that Wellman is still as active a writer as he was half a century ago. Those who have not yet discovered Wellman I envy you the delight of the discovery that awaits you.

Last year they turned Wellman out of the office he had worked in for more than twenty years, and put in a disco. No matter. Wellman now works out of his home, surrounded by shelves and shelves of books, hanging on the wall a Yankee saber one of his Confederate ancestors captured. Big and blocky, he carries his 76 years well. There's steel-grey in his hair, and his tanned face shows the trace of American Indian blood he likes to boast of. If you drop by to see him, he'll be glad to talk to you, maybe pour you a drink of bourbon. If you bring along a guitar, maybe he'll teach you a song or two. And after you leave, he'll be back at his typewriter, spinning new tales for his second half-century of writing. And when you come away, you'll come away thinking, "That's the kind of writer I'd like to be."

-- Karl Edward Wagner

Next issue: "On Fantasy" will be written by Fritz Leiber.

"The Outlook" by Victoria Schochet . . . continued from page 5.

ceers of Arun, a July 1979 hardcover will be a July 1980 paperback; book three, *The Northern Girl*, will be out in hardcover in May 1980. After that, *The Sardonius Net*.

Richard Monaco: In September 1980, in hardcover, we'll have *The Final Quest*, the third in his wonderful Parsival series.

Janet E. Morris: Starting in the spring of 1981, we'll be publishing her new *Dream Danvers* series in hardcover. An epic saga of love, power struggle, future technology, and sorcery -- in Morris's lush, exotic style.

Kevin O'Donnell, Jr.: In December 1979 we have *May/Lies*, a familiar story (a generation ship whose computer is a human brain) with which incredible new things have been done. We will also be publishing a series starting in 1980 -- the delightful future-life-and-times of McGill Feighan, a young man on a quest.

Charles Platt: In the fall of 1980 we'll publish *Who Writes Science Fiction*, a first of its sort: a book of portraits based on exten-

sive interviews with about thirty of the top writers in the field, written with unusual and fascinating personal insight.

John Varley: In March 1980 comes the extraordinary *Titan*. Varley is writing two more books about the world he created: *Wizard* will be a March 1980 hardcover, the third book is for 1981. Also, a story collection coming in the fall of 1980.

John Wyndham: In June 1980 begins our Wyndham publishing program with *Web* -- the novel Wyndham was writing when he died. We will bring out eight Wyndham titles, including a reissue of the classic *Chocky*.

Those are some of the highlights of our upcoming list. There are certain general things worth mentioning, as well. Good publishing requires quality of book content, of course, but then also quality in presentation to the world, and so we're also going to be concentrating on our appearance and visibility. That means better jackets on the new books and repackaging some of our old books. You've

probably already seen the new *Hein-Leins*, some of the new *Anderssons*; we'll be rejacketing the entire *Doc Smith* series that we now have from Jove's list, and much more. We'll be advertising regularly in all the major fantasy and science fiction markets; we'll be publishing a special fantasy and science fiction promotion list of nine titles (including *Farmer*, *Herbert*, *Silverberg*, *Longyear*, *Williamson*...) in May 1980; we're starting up a Science Fiction Newsletter monthly to let people know what we're up to. As I said before, Berkley plans to be very active in all aspects of our publishing program. I hope you all will enjoy the results.

-- Victoria Schochet
Editor in Chief,
Berkley SF

Next issue: "The Pocket Books Outlook."

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